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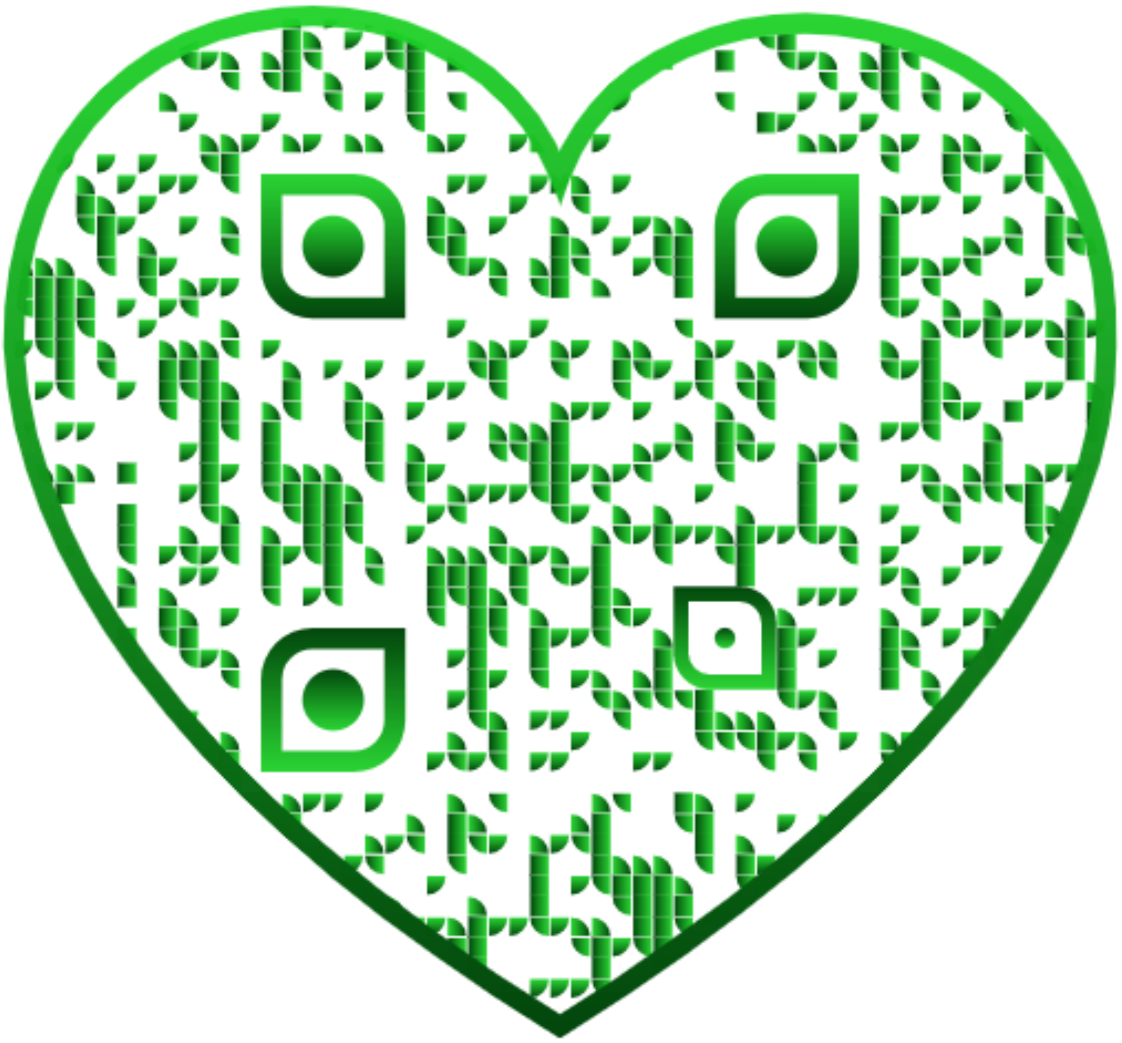

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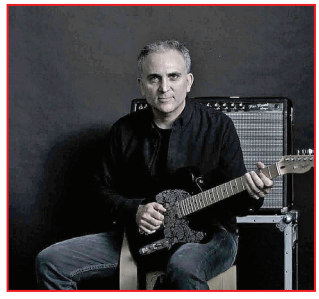

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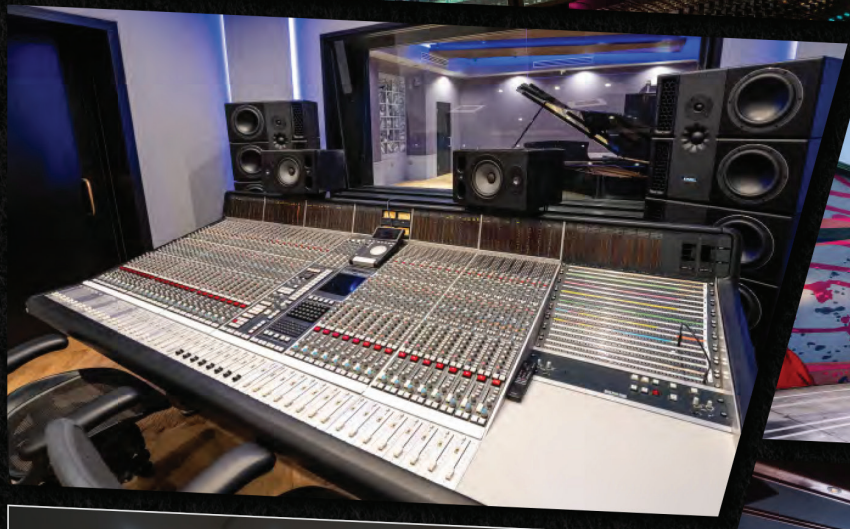

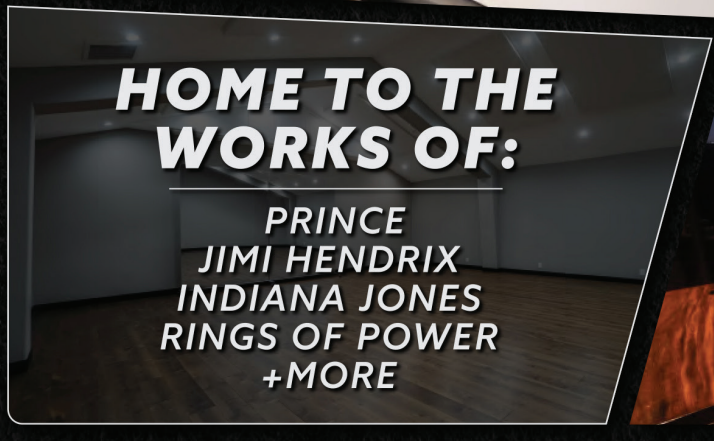

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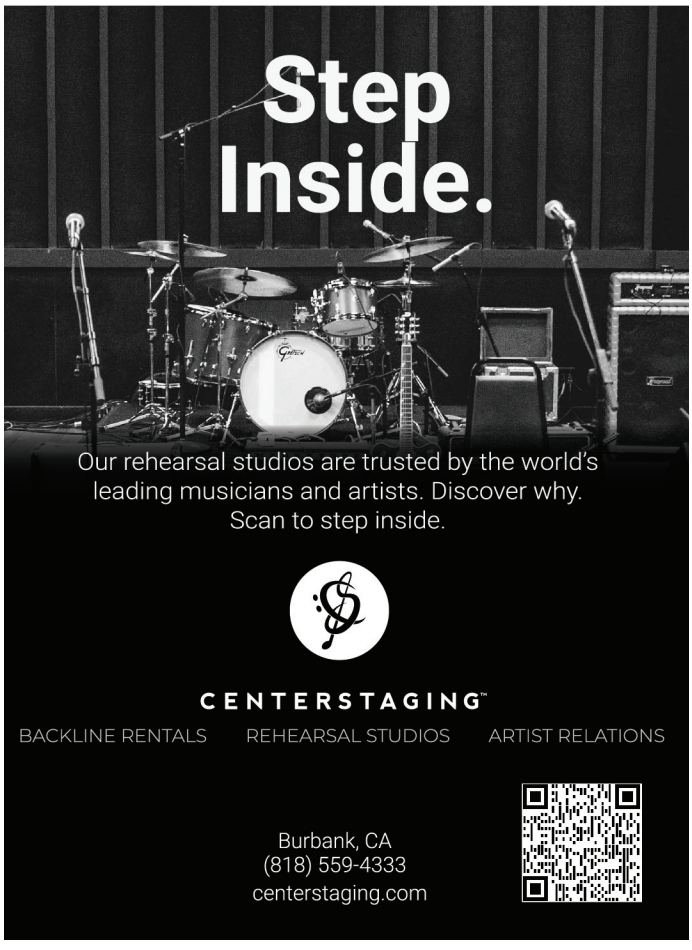

MUSIC CONNECTION

E. Eric Bettelli PUBLISHER

E. Eric Bettelli
GENERAL MANAGER / ADVERTISING DIRECTOR
ericb@musicconnection.com

Robin Rose
OPERATIONS MANAGER / DIRECTORIES EDITOR
robinr@musicconnection.com

Steve Sattler
BUSINESS DEVELOPMENT MANAGER
steve@creativesalesresource.com

Hillorie McLarty
ADVERTISING / MARKETING
hillorier@musicconnection.com

Ray Holt
DIRECTOR OF DIGITAL MARKETING
rayh@musicconnection.com

Jessica Pace
FILM / TV / THEATER
j.marie.pace@gmail.com

Joseph Maltese
SENIOR EDITOR / ASSOCIATE PUBLISHER
josephm@musicconnection.com

John Curry
ART DIRECTOR
artdirector@musicconnection.com

Brett Callwood
ASSOCIATE EDITOR / SOCIAL MEDIA MANAGER / BUSINESS AFFAIRS
brettc@musicconnection.com

Michael Stern
NEW TOYS
newtoys@musicconnection.com

Andrea Beenham
SONG BIZ
drea@dreajo.com

Glenn Litwak
THE LEGAL BEAT
gtllaw59@gmail.com

FEATURE WRITERS

Andy Kaufmann *andy.kaufmann@verizon.net* **Rob Putnam** *toe2toe6@hotmail.com*

Dan Kimpel *dan@dankimpel.com*

EDITORIAL INTERNS

Ashley Cardenas • Lila Fierek
intern@musicconnection.com

CONTRIBUTING WRITERS

David Arnson, Andrea Beenham, Bobby Borg, Pierce Brochetti, Brett Callwood, Miguel Costa, Gary Graff, Eric Harabadian, Ari Herstand, Andy Kaufmann, Glenn Litwak, Andy Mesecher, Kurt Orzeck, Jessica Pace, Megan Perry, Rob Putnam, Steve Sattler, Adam Seyum, Daniel Siwek, Brian Stewart, Jonathan Widran, Ellen Woloshin

PHOTOGRAPHERS

David Arnson, Pierce Brochetti, JB Brookman, Alexx Calise, Miguel Costa, Kevin Estrada, Apple Kaufmann, David Klein, Alex Kluft, Heather Koepp, Charlie Meister, Jackie Naranjo, Scott Perham, Garrett Poulos, Alexander G. Seyum, Daniel Seyum, Mark Shiwolich, Daniel Siwek, Brian Stewart, Ellen Woloshin

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Founded by: J. Michael Dolan / jmichaeldolan.com

CORPORATE HEADQUARTERS

3441 Ocean View Blvd., Glendale, CA 91208 Office: 818-995-0101
Fax: 818-638-8015 Email Address: contactmc@musicconnection.com
Website: musicconnection.com
Legal Counsel: Christopher J. Olsen / chris@chrisolsenlaw.com

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DR Strings

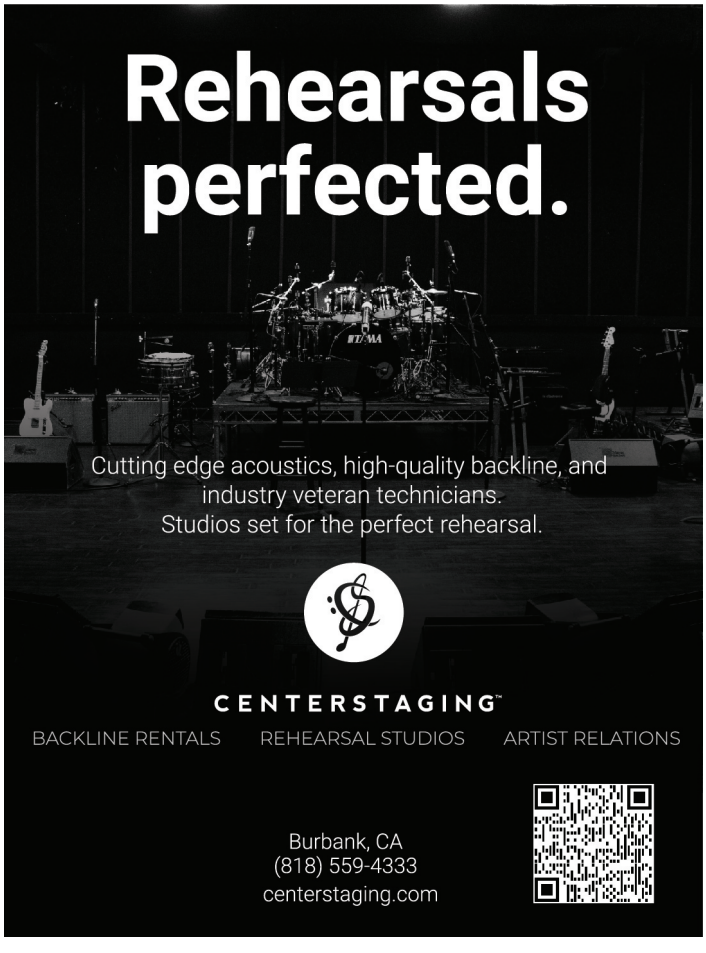
drstrings.com

A Multi-Generation Legacy: New Jersey-based manufacturer DR Strings began with a revolutionary idea that Guild Guitars founder Al Dronge discussed with his son Mark—reintroducing round core strings to the market. Years later, in 1989, Mark would start DR strings to bring this idea to life with a focus on using the highest quality components and handmade winding techniques. Convinced they could hear and feel a difference, DR has championed round core strings for the last 35 years. Sadly, Mark passed away in 2022 and his daughter Annika, formerly Vice President, was appointed CEO. Annika had learned from her father that quality always sells and continues his tradition of making everything in the U.S. from U.S.-based materials. With the new leadership at DR Strings, including Vice President Dave Avenius (former CEO of Aguilar Amplification), and the current product launch of Dragon Skin+, the company is calling this phase DR 2.0.

Core Philosophies and Flagship Products: Founder Mark Dronge believed that the work of DR Strings is both an art form and a science. The company represents a return to old fashioned, American-made classic handcraftsmanship, combined with the finest high-quality metals. Their core products include Pure Blues electric strings, with round cores and Pure Nickel wrap wire; Black Beauty and NEON electric, acoustic and bass strings which are color coated and provide both extra-long life and rock and roll aesthetics, and Hi Beam bass—a standard among bass players for decades. Annika says, "We are always thinking about the next great product, and how we can make guitar playing more satisfying and enjoyable."

Dragon Skin+: The core wire is the foundation of the DR Strings sound and experience, and their brand-new Dragon Skin+ takes this to the next level. Their first Dragon Skin product used their K3 technology, a patented process of coating the outer wrap wire before winding it around the string. Dragon Skin+ combines DR's two patented technologies (including Accurate Core Technology™), by which they upgrade the wrap and core wires separately before winding the string—which allows them to feel and sound better than an uncoated string. The Accurate Core Technology™ primes the core wire to be pristine and creates locking grooves on the core to cradle the first wrap wire in place. This unique construction allows the string to vibrate to its full potential with better projection, improved tuning stability and reduced string breakage. DR coats all six strings, including the plains, resulting in superior sound, fine-tuned tension for optimal comfort and playability and longer life. As DR's marketing says, "Dragon Skin+ is unlike anything out there. The difference is real."

Contact DR Strings, 800-782-1901 or drstaff@drstrings.com



Michael Schoen

Vice President and General Manager
Harman Professional Solutions

Harman Professional Solutions has announced the promotion of **Michael Schoen** to **Vice President and General Manager**, North America Sales, following the retirement of Roland Rice. Schoen, who previously served as Senior Director of Pro AV Sales for North America for HARMAN Professional Solutions, brings more than three decades of experience in sales and marketing to his new role. Schoen's extensive career includes senior positions at AKAI USA, HomeBase, and Wal-Mart Stores Inc. For more, contact david.glaubke@harman.com.

Matt D'Arduini

Executive Vice President, A&R
Arista Records

Arista Records has announced the promotion of long-time A&R exec **Matt D'Arduini** to **Executive Vice President of A&R**. D'Arduini will continue to work out of the New York office and report to President David Massey. D'Arduini, who has been with Arista since its relaunch in 2018, will continue to oversee A&R across the label alongside Massey. D'Arduini has played a crucial role in helping develop acts across Arista's global roster, including the GRAMMY-nominated, multiplatinum-selling rockers Måneskin, GRAMMY-nominated, multi-platinum JP Saxe, Paul Russell, and many more. For more, contact kelsey.hession@aristarecordings.com.

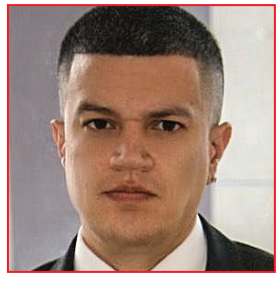
Tony Price

Chief Revenue Officer
Point Source Audio

Point Source Audio has announced the appointment of **Tony Price** as its new **Chief Revenue Officer**. With over three decades of experience in revenue growth and strategic leadership within the audio sector, Price joins the company at a pivotal time as Point Source Audio seeks to leverage new opportunities and strengthen its position in the global market. Price's distinguished career includes key leadership roles at Telex/Bosch, Guitar Center, Bose Professional, Fender, and most recently, serving as CEO and president Roland U.S. and Chief Sales Officer Roland North America. For more, contact james@gettheinsidestory.com.

David Enriquez

Executive Vice President
Records



David Enriquez has been promoted to **Executive Vice President** at **Records**. Enriquez, who was previously Senior Vice President at Records, will continue his marketing responsibilities overseeing the entire roster for both labels in New York and Nashville, with the new addition of A&R following signing back-to-back commercially successful acts to the label, Platinum singer/songwriter/rapper Dax and near Gold-certified Florida rapper iCandy. Enriquez has been with Barry Weiss' indie label since its inception in 2015, marketing and developing label artists across various genres. For more, contact aliza_rabinoff@dkcnews.com.

Jay Moore

VP, Head of Investments
Position Music

President and CEO Tyler Bacon announced that **Position Music** has hired **Jay Moore** as **VP, Head of Investments**. Prior to joining Position Music, Moore was with Ditto Music as their Chief Investment Officer. Previous to Ditto, Moore worked at Kobalt Music as Senior Director, Investments & Office of CEO. Moore will work out of Position Music's Los Angeles offices and report directly to Bacon. In his career, Moore has extensive experience valuing significant publishing and label deals amounting to over one billion dollars in total worth. As VP, Head of Investments, Moore will lead analysis for the frontline label and publishing signings. For more, contact deborah@drpr.us.

Rich Thane

Associate Director, Artist and Label Strategy
Secretly Distribution

Secretly Distribution has announced the hiring of **Rich Thane** as the company's new **Associate Director of Artist & Label Strategy**, further expanding its operations and opportunities throughout the U.K. and EU. Based in London, Thane arrives at Secretly Distribution following an eight-year tenure at Warner Music Group, where he rose to Senior Director of Global Playlist Strategy and led teams across London, N.Y.C. and L.A., while driving multi-million pounds of annual revenue. For more, contact gjakubik@shorefire.com.

Melanie Davis

Head of Touring
Day After Day Productions

Day After Day Productions (DADP), founder and CEO Seth Shomes announced the hiring of respected music industry veteran **Melanie Davis** as **Head of Touring**. Davis brings a wealth of experience to DADP, having previously served as head of marketing for ICM Partners' concert division (2013-2022) and held similar leadership roles at Azoff Music, Nederlander Concerts, Live Nation, and Bill Graham Presents. Her extensive track record in the music industry will be instrumental in developing and executing even more effective touring strategies for DADP's diverse roster. For more, contact estein@solters.com.

Abby Turner

Publicity and Social Media Coordinator
PLA Media

PLA Media has announced the addition of **Abby Turner** to their team as a **Publicity and Social Media Coordinator**. With a rich background in the music industry, Turner is ready to bring her skills and passion to PLA Media's diverse roster of talents. "Abby possesses a work ethic and integrity too rarely seen these days. I would venture to say that she is an old soul," said PLA Media President Pam L. Lewis. Turner began her early career working with Arcade Management, Average Joe's Entertainment and Neon Coast which have led Turner to gain valuable experience within the world of marketing and management. For more, contact pam.lewis@plamedia.com.

► MARTIN GUITARS X SERIES BRAZILIAN ACOUSTIC GUITARS

Founded in 1833, Martin Guitar is a mainstay of the finest American production guitars. The X Brazilian Series brings a great sounding and precision instrument within reach as both a high-quality beginner's level to intermediate level guitar. Martin offers an affordable range with nine different models available, and many different styles—traditional and cutaway, natural and sunburst finish. They play beautifully in tune and have a durability that is robust.

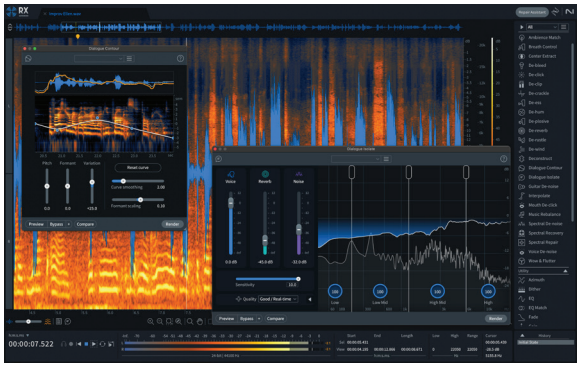
I received two Martins for hands-on evaluation, a 000-X2E 6-string and D-X2E 12-string acoustic. The X Brazilian Series feature a Brazilian rosewood pattern high-pressure laminate (HPL) to make the back and sides of the guitar. Martin describes HPL as "a composite material made from paper and resin that is pressed at very high pressure. The surface will have a wood pattern (mahogany, rosewood, koa, etc.) and a protective clear coating. It is not a wood veneer." The feel is very solid, musical and fun to play, and the wood grain is distinctive and attractive. The top of the guitar is spruce, and the rest of the guitar is made of "select hardwoods." Both guitars have a nice heft and feel satisfying to play. As seems to be the trend these days in more affordable instruments, the finish is satin and has nice beveled edges.

The sound on both guitars is tight without boominess and have a nice treble sparkle. The bass is not big and would record well and layer nicely in a mix. The feel is precise, and intonation is excellent. The tuning machines have a nice smooth feel and are reminiscent of Schaller gears. They hold tuning nicely and are stable. The action is a little on the high side, but the guitars still play well.

The standard Martin E-1 built-in electronics feature four controls inside the sound hole. There are volume and tone sliders and two pushbuttons. One button controls a built-in tuner—an easy-to-read LED in the sound hole that facilitates accurate tuning. The pickup volume is muted while the tuner is on, which is a welcome feature for all those who don't want to hear a guitarist tuning. Another button inverts the phase 180 degrees, which can help reduce or eliminate feedback, and in some situations can increase bass response.

$599-$749 model dependent

martinguitar.com



◄ IZOTOPE RX 11 AUDIO RESTORATION SOFTWARE

The de facto standard, iZotope RX is used on dub stages, audio postproduction, and by anyone who wants the absolute best product for audio troubleshooting, forensics and repair.

iZotope, a part of Native Instruments, has released its latest version of its highly respected audio software, RX 11. RX 11 is not just an upgrade of the prior version, but also includes altogether new standalone and plugin tools, and as you might expect, A.I. plugins are part of the package.

There are too many new enhancements to detail here and check the bundle to see if what you need is included, but here are some highlights: the Dialogue Isolate module has been overhauled with a "new neural network" and now includes Dialogue De-Reverb, allowing you to control noise and unwanted reverb in real time. It is available in RX Standard for the first time, and the highest-quality mode is reserved for RX Advanced.

The new Loudness Optimize module features a "smart learn function," that analyzes every opportunity to optimize your song to sound its loudest and best. This promises an unequaled approach for controlling the LUFS algorithm to maximize your music's perceived loudness for streaming platforms.

The new Streaming Preview module lets you hear how different services like Spotify, or Apple Music will adjust your music, so there are no surprises after release.

Music Rebalance is described as a "cutting-edge neural network" that allows you to easily create instrumentals and vocal stems from a full mix, prep for a remix, or make changes when you don't have access to the stems.

The Repair Assistant includes upgraded machine learning for improved quality and speed, and additional controls for more flexibility.

And like previous versions, it is available in four different bundles. The entry level bundle Elements, comes in at a price point of $99. The next tier, Standard, is bundled at $399. RX 11 Advanced is available at $1,199. And finally, Post Production Suite is listed at $1,799.

Note: As I was writing this, RX 11.1.0 Update was released. This update adds new ARA host support for RX Spectral Editor ARA, which brings the spectrogram into the DAW. De-Clip, De-click, and De-hum has been added to the Spectral Editor. This is available in Presonus Studio One, and will be in the next update of Avid Pro Tools.

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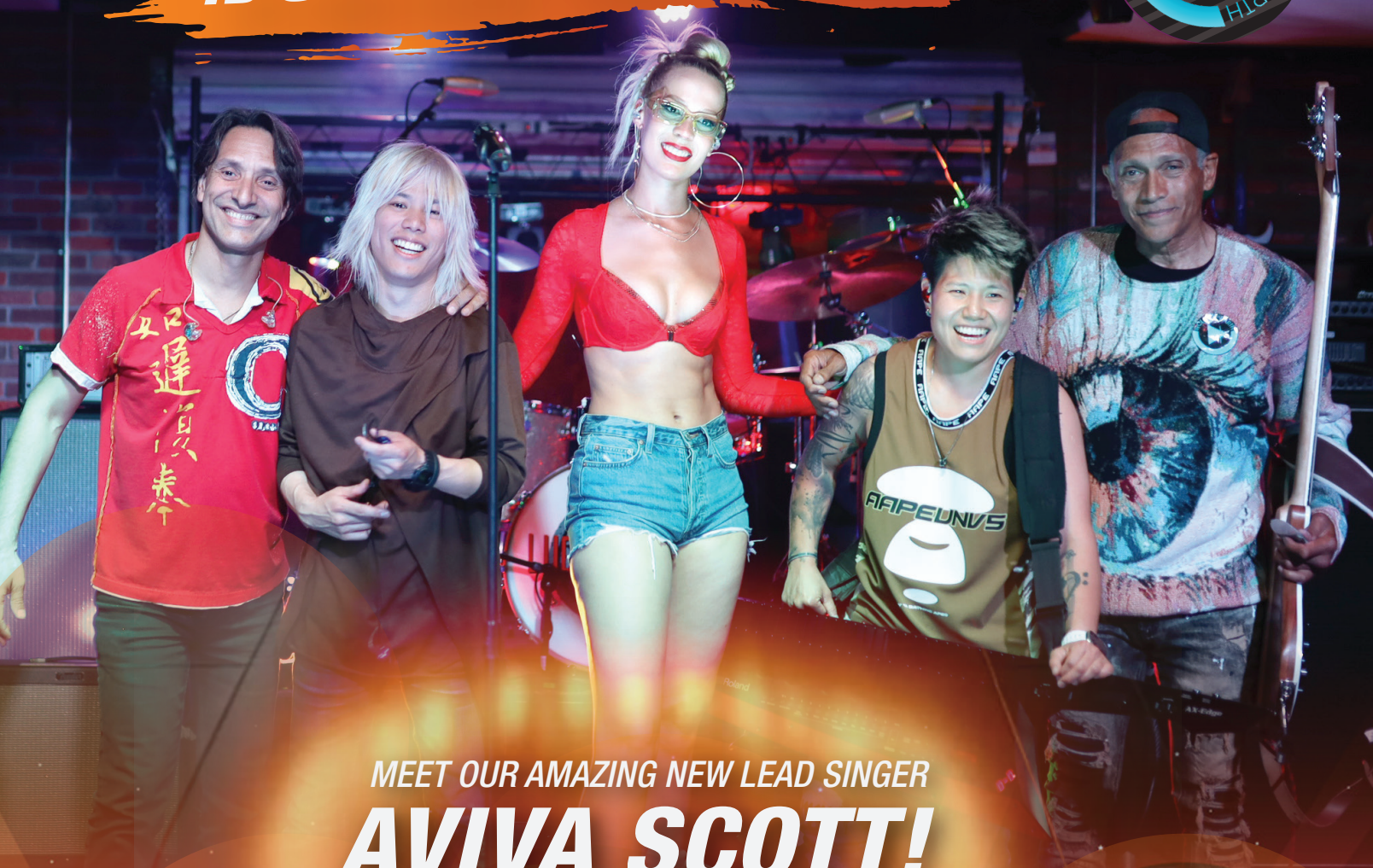

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▶ MINUENDO LIVE 17DB LOSSLESS EARPLUGS

Norway-based Minuendo's newest product, LIVE 17dB earplugs, are a more affordable yet still wonderful product than the more expensive Adjustable earplugs previously covered here. Named as "lossless," they are extremely well made and pleasurable to use.

LIVE 17dB earplugs come in a beautiful package with a small, sturdy, zippered carrying case for portability. Eleven different sized and shaped foam and silicone earpieces make fit an easy process. The earpieces click firmly into place on the ear plug, and I got the feeling that they would not come off by accident very easily. An included string can connect the two earplugs to enhance the security of not losing the earplugs themselves. I used the earplugs on a few transcontinental airplane rides, and the connecting string draped around my neck gave me a feeling that I would not lose any of the earplugs on the flight.

In loud band rehearsals, these earplugs really shined. As their frequency response is very good, vocal intelligibility and instrument tone was front and center, and I could still hear bandmates speaking without having to remove the earplugs.

I also had the opportunity to use the earplugs at some concerts. One concert, Oingo Boingo Former Members, was very loud and the LIVE 17dB made the concert a very pleasurable and safe experience, with sound quality vastly exceeding what cheapo foam or silicone earplugs would have provided.

Available in either black or white, the package also includes a cleaning brush and are magnetized to stick together, which can also help in keeping track of them.

I really like this product and highly recommend it. It is very well made as you would expect from an earplug at this price point, and you ear protection and enjoyment of live music is worth it! If you don't ever use earplugs because you don't like the way they sound, this product may change your mind. Barring custom-made earplugs made by an audiologist, LIVE 17dB made be your best bet and may even equal custom earplugs in protection and function as a lower cost option.

List price: $99

minuendo.com

▼ APOGEE GROOVE ANNIVERSARY EDITION USB-C HEADPHONE AMP

The Apogee Groove Anniversary Edition USB-C interface might be just the upgrade to your computer sound quality that you are looking for. Apogee Digital, long known for their superior high-end audio interfaces used in recording studios around the world, has designed this small, portable and efficient interface made expressly to maximize your music listening experience.

Groove comes with a USB-C cable and is also designed to work seamlessly with iOS devices that have USB-C ports built-in. Just connect it directly and it will automatically be recognized and work. If the iPad or iPhone has a Lightning port, you need to use Apple's Lightning to USB3 camera adapter with an external power supply.

Groove will not work with USB on-the-go devices as Groove is a high-performance headphone amplifier and DAC designed to power the most demanding premium headphones. On-the-go devices simply do not provide enough power for high quality headphone drivers.

The Apogee Groove can get warm during use. This is normal and it doesn't mean there is anything wrong with it. Apogee states, "Audio quality with very low noise and low distortion requires using more current and this creates heat dissipation. In order to get the high-end audio performance it does, Groove requires a decent amount of current, and because of this, it will definitely get warm. If you connect your Groove to your computer and it is recognized by the computer, plays back audio, and starts to feel warm to the touch after a while, this means it is working as expected. If there were a hardware issue with a Groove, it would either not power up at all (which means it wouldn't get warm), or it would power up, but not play audio."

I compared music from three sources using Beyer DT770 Pro X headphones. The sources were Apogee Groove, Mac built in headphone out, and the headphone out on a popular audio interface. The Apogee Groove was hands down the winner, with more depth, clarity, detail, excitement and power in every area. It sounded great on all but sounded amazing on the Apogee Groove. The Groove has nice audio level metering and is easy to use.

List price: $349

apogeedigital.com

MICHAEL STERN, C.A.S., is a Music Engineer based in Los Angeles. He has recorded and mixed 260 film scores including *Iron Man 2*, *Sex And The City 1* and *2*, *The Notebook*, and *Borat Subsequent Moviefilm*. He has also worked with artists Strawberry Alarm Clock, Richard Marx, Kenny Loggins, Jackson Browne, Micky Dolenz, The Cowsills, Bon Jovi, Tom Jones, Chick Corea, Lisa Loeb, Rob Morrow. He can be reached at newtoys@musicconnection.com

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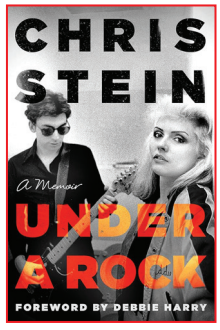
Under A Rock

By Chris Stein

(hardcover) **$30**

Chris Stein, musician, photographer, storyteller, and longtime partner to Debbie Harry, shaped Blondie's iconic sound, propelling them to number one with 1978's *Parallel Lines*, which sold over twenty million copies. *Under A Rock* chronicles the entire life of Stein, tracing his journey from Brooklyn boyhood to his transformative years in the East Village during the late 1970s—a time when David Bowie and the Ramones were also making music, and when cool was defined by what you could contribute to culture.



A Hound Dog Tale

By Ben Wynne

(hardcover) **$29.95**

The release of the song "Hound Dog" in 1953 marked a turning point in American popular culture, and throughout its history, the hit ballad bridged divides of race, gender, and generational conflict. Ben Wynne's *A Hound Dog Tale* discusses the stars who made this rock 'n' roll standard famous, from Willie Mae "Big Mama" Thornton to Elvis Presley, along with an eclectic cast of characters, including singers, songwriters, musicians, record producers and managers, and even a gangster or two.

Running at the Edge of their World

By Tony and Gaz Suspect

(paperback) **$19.99**

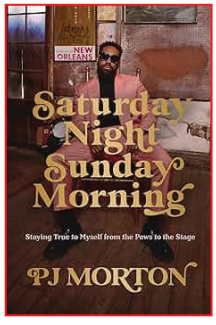
Running At the Edge of Their World: The Suspect Device Fanzine Story is the behind-the-scenes story of one of the U.K.'s longest running, and best loved punk fanzines. The book is filled with stories right from the very beginning of the community they helped build and support, and still do. This book is about the *Suspect Device* fanzine, but it's also about the punks who came together to create the scene based on the principles of DIY, friendship and cooperation.

Saturday Night, Sunday Morning

By PJ Morton

(hardcover) **$28**

Grammy-winning singer-songwriter, keyboardist for the mega pop band Maroon 5, and founder of Morton Records, PJ Morton details the inspiring journey that led to his unique sound and urges readers to follow their own dreams. The son of pastors and gospel artists, PJ Morton grew up in church. As he was drawn to R&B and pop, Morton experimented in combining genres to create his own sound that record labels struggled to categorize.

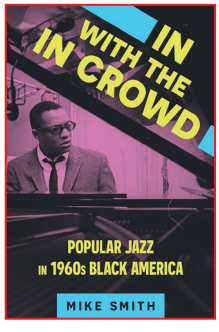


In with the In Crowd: Popular Jazz in 1960s Black America

By Mike Smith

(paperback) **$30**

Most studies of 1960s jazz underscore the sounds of famous avant garde musicians like John Coltrane and Ornette Coleman. Absent from these narratives are the more popular jazz artists of the decade that electrified dance clubs and radio waves—names like Eddie Harris, Nancy Wilson, and Jimmy Smith. This was the music of everyday people, and an important part of cultural identity as Black Americans. In an era marked by turmoil and struggle, jazz offered a powerful outlet for joy, resilience, pride, and triumph.

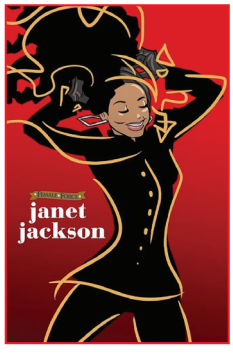


Female Force: Janet Jackson

By Michael Frizell

(paperback) **$7.99**

Growing up in the Jackson household undoubtedly impacted youngest Janet's career. Older brothers, including Michael, were already established stars in the music industry, and her father, Joe Jackson, managed their careers. A child actor-turned-musician, Janet reached superstar status when she signed a $40 million contract with Virgin Illustrated by Ramon Salas, this iteration of the *Female Force* graphic novel series gives flowers to a well-deserving Miss Jackson.



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Telefunken Elektroakustik

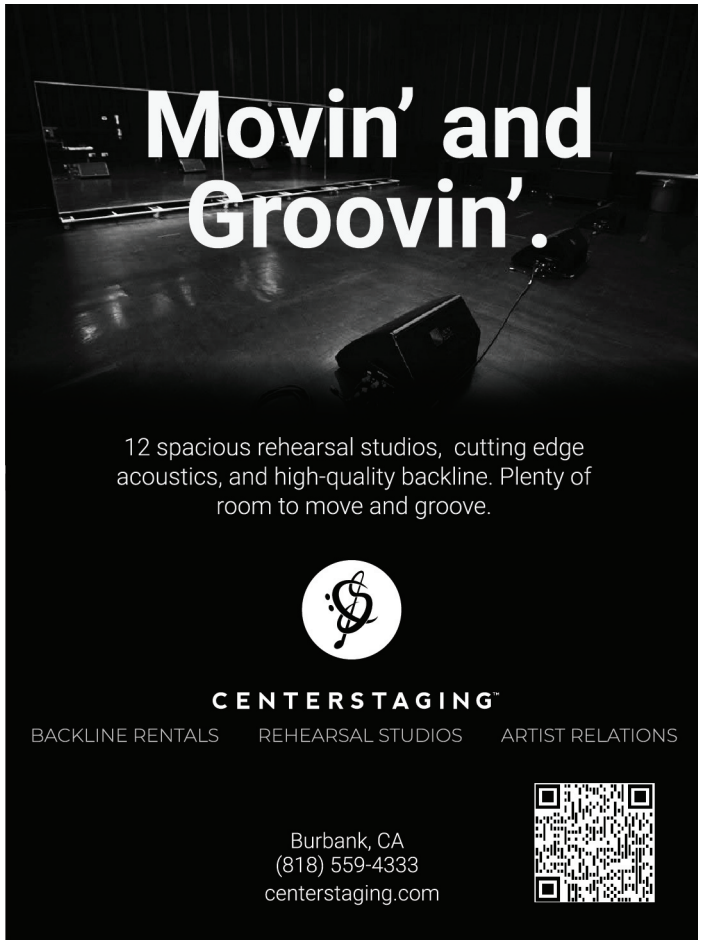
telefunken-elektroakustik.com

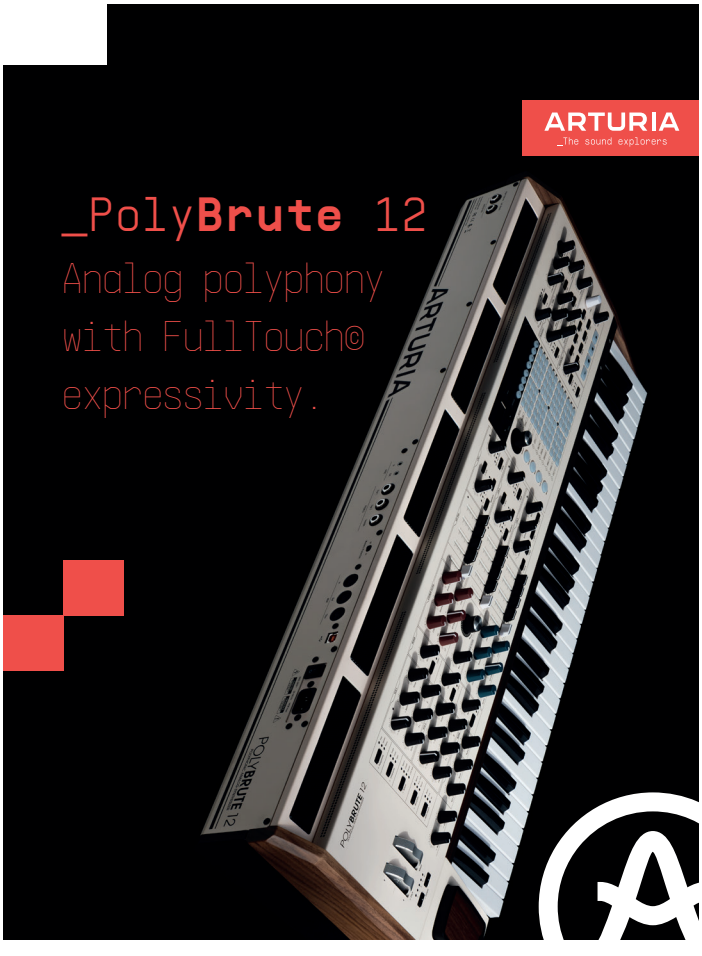
A Tradition of Innovation: More than simply a memorable branding line, "Built to a standard, not a price" is the company philosophy for Telefunken Elektroakustik; the South Windsor, CT-based state-of-the-art microphone manufacturer that follows the tradition of excellence and innovation set by the original German Telefunken Elektroakustik, GmbH over 100 years ago. While Telefunken Elektroakustik was widely regarded as Europe's finest tube and audio equipment manufacturer, their foray into microphones began in 1948 with the distribution of the world-renowned U-47 and the release of the ELA M 251 in 1959. Production of the original ELA M 251 ceased in 1963, but the blueprint was reborn in 2000 when owner Toni Fishman needed to recreate the switch assembly for the 251s in his extensive vintage microphone collection. All of Telefunken Elektroakustik's microphones are hand-assembled at the company's facility. Operations Director Alan Venitosh says, "What Telefunken is doing for mics is the ultimate marriage of historic component-based technology mated with modern manufacturing capabilities.. With the co-existence of these two things, we're able to provide tools that allow inspired people to record their music."

Alchemy Series: Designed, hand-built and tested to strict quality standards in Connecticut, the Alchemy Microphone Series is Telefunken Elektroakustik's next generation of large diaphragm condensers. These microphone models feature unique sonic profiles developed from the ground up, utilizing a combination of vintage microphone elements and modern fidelity and reliability. The bold voicings of the Alchemy Microphone Series are the TF11, TF17, TF29, TF39, TF47, and TF51. Benefitting from over a decade of in-house microphone design and production, the Alchemy Microphone Series is an evolution and expansion of past Telefunken models. Numerous sonic and mechanical improvements have been implemented in the Alchemy Series, as well as new technologies as found in the TF11, Telefunken's first large diaphragm phantom-powered condenser. Like all Telefunken microphones, the Alchemy Series is assembled in the same American facility as the legendary Diamond Series by a small, dedicated team of engineers and technicians.

The TF17: Telefunken Elektroakustik's latest product in the Alchemy Series is the TF17 Large Diaphragm FET Microphone. The TF17 combines the iconic mid-forward 'German' capsule voicing with modern FET technology. The result is a sonically rich sound with depth and detail, a punchy transient response, high SPL handling, and very low self-noise. The TF17 has an extended low frequency response, bold midrange, and smooth, pleasant top end. This can add weight or complement a harsh or thinner source. The fixed cardioid TF17 features an extended low frequency response, bold midrange and natural top end.

Contact Telefunken Elektroakustik, 860-882-5919





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▲ MC5 TO RELEASE NEW ALBUM

Heavy Lifting, the first new album from Detroit proto-punks the MC5 in 53 years, will drop in October. Guitarist Wayne Kramer and drummer Dennis Thompson both passed away this year, and there are now no surviving original members. Kramer is pictured here, left, with producer Bob Ezrin.

▲ ALE ARAYA DROPS NEW TRACK

Alé Araya dropped her stunning new English/Spanish track "SOLA CON LA LUNA" last month. The track honors her Chilean background and is lined with her insatiable boundless sound that is always rooted in empowerment and creating belonging for those on the margins. The song tackles the universal experience of finding strength through solitude for a growth that we all need but is just so damn painful.

▲ MASSACRE PLEAD THE FIFTH

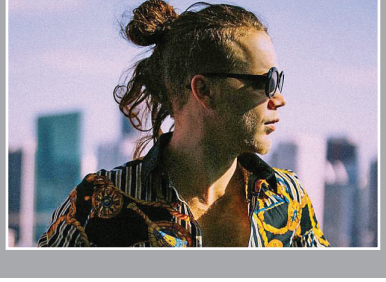
American death metal legends Massacre, masterminded by growl forefather Kam Lee and established all the way back in 1984, have finished recording what will become the band's highly anticipated fifth studio album, and first for Agonia Records, set for release in the second half of 2024.

▲ KANSAS CELEBRATES 50TH ANNIVERSARY WITH TELEFUNKEN

Kansas added a third and final leg to their 50th Anniversary tour "Another Fork in The Road." Chad Singer, FOH engineer and production manager for Kansas since 2000, commented, "Kansas is more than a band; it's a wonderful road family for us and I'm blessed to have mixed this band for so long. Picking the right microphones for the right source is a must to achieve a great result. We ordered our first Telefunken mics in 2015 and haven't looked back since." Singer is pictured here, left, with Monitor Mixer Derek Papp.

PRODUCER PLAYBACK

"Think of this like a sport. If you don't get many hours of practice, you'll fail. I say make a thousand songs and then release your best 20. That helps to hone your craft." – **JIMMY DUVAL**



▲ ABBA GETS STUDIO UPGRADE

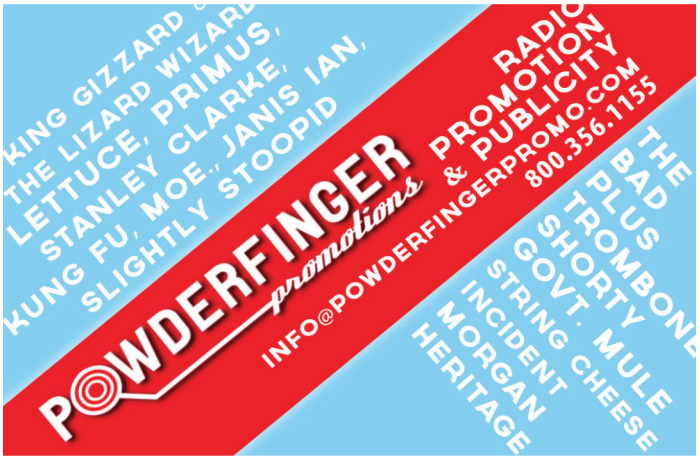
As ABBA prepared to release their long-awaited *Voyage* album in 2021, Universal Music and Apple Music demanded that the album would be mixed in the immersive Dolby Atmos format. This required an extensive renovation of the entire Skeppsholmen studio." The studio is now much smaller than before, but way more cosy," says engineer/mixer Bernard Löhr, pictured here with msonic's Marcus Bergqvist.

▲ PLIANT TECHNOLOGIES GOES TO CHRIST CHURCH

A multi-site church with campuses in West Monroe, Ruston, and Sterlington, Christ Church has grown to become a leading house of worship in Louisiana. Christ Church, West Monroe, deploys Pliant Technologies' CrewCom Wireless Intercom System for seamless communication amongst its media and production team. Pictured here, Johnny Norman, Christ Church Video Director and Casey Newcomer, Christ Church Videographer, using Pliant Technologies' SmartBoom PRO headsets.

▲ SOAD MAN WORKS IN PARADISE

Shavo Odadjian of System of a Down and Maor Appelbaum are pictured here working on mastering Shavo's new album *Seven Hours After Violet* at Maor Appelbaum Mastering. The album will come out on Sumerian Records and the first single is called "Paradise."



CHRIS DUGAN

Drummer, engineer and producer Chris Dugan's intro to audio came when he was a teenager. His band wanted to record some songs and he was able to score a four-track recorder. He soon moved on to a reel-to-reel, later advanced through a series of multitrack recorders, upgraded to an ADAT and graduated, ultimately, to Pro Tools. When he was tapped to record a friend's band, he knew he'd found his calling. He's since engineered—and recently waded into production—alongside several legendary artists including Green Day, Alanis Morissette, and U2. As a result, a pair of Grammys glitter on his studio shelf and he now works full time with Green Day. Between projects with the emperors of California's East Bay, he continues to record with a range of other bands.

Dugan finds that there's great value in recording a demo, if for no other reason than it charts a path to a song's heart. "I try hard to get bands to demo their stuff first, even if it's done on a rough boom box in a rehearsal space," he explains. "That's an immediate telltale sign about a song in general and it tips me off to what it needs. For example, big roomy drums or perhaps that it works better on a much tighter room sound. It helps guide me and to know what I'm getting into right from the start."

Over the years, Dugan has learned how to overcome the challenge of overthinking a song. "Keep your attention span in check," he says. "If I stew too much and try to chase something down, I can lose focus. I can get lost in that process. I grew up listening to songs and the more I listened, the more things I'd find. Now I listen and take note of what I get initially; I go with the things that jump out immediately."

Any engineer who's spent substantial time in the trade has experimented with a range of gear. Usually a favorite emerges. "Right now I love my vintage [circa 1959] AKG D30 mic," Dugan says. "I take that to every gig. It's full of character and is different sounding. They're kind of hard to find; it's something the Beatles used. It's often [employed as] an overhead mic while the D12 was used on Ringo's kick drum."

THE 3 MOST IMPORTANT

. . . lessons he's learned as a producer and engineer are:

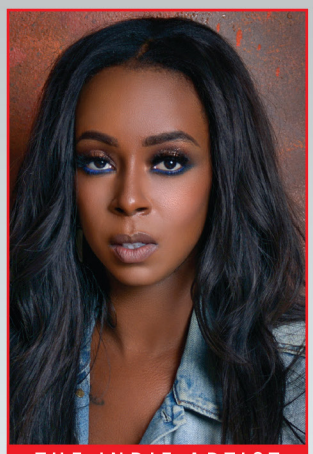
- Read the room and listen more than you talk. Wait until you're asked for your opinion.
- Be neat in the studio. Clean up after yourself.
- Think of the studio as if it were someone's home and you're a visitor. When you treat it and everyone there with respect, it makes it easy to return.

With decades of engineering experience, Dugan has amassed countless studio anecdotes. But the two that stand out for him would trigger envy in any audio aficionado. "Around 2007 I was working with Green Day at Ocean Way," he recalls. "I got to meet [famed engineer and producer] Jack Joseph Puig. I was a big fan and he invited me to checkout his room. We nerded-out on gear for quite a while, so much so that I got in trouble because the band was waiting on me. Another time Green Day was recording a song for the Hurricane Katrina Relief Fund along with U2 at Abbey Road [Studios]. When I bumped into Adam [Clayton] in the hall, he greeted me by name—later so did The Edge—and offered me a cup of tea. They were the nicest guys on the planet."

When *Music Connection* spoke with Dugan he was in the midst of work with bands including the Gaslight Anthem, Cincinnati group The Dopamines and Birmingham, U.K. rockers Lovebreakers.

Visit instagram.com/duganchris

Who reads Music Connection?



THE INDIE ARTIST

"Thank you, Music Connection, for all that you do for us artists, and other music industry professionals! You continue to provide us with trusted quality resources and information that helps us advance our career. Music Connection for life!"
– Jacqriot

THE PROMOTER

"Advertising with Music Connection has been a great experience that not only gave us great exposure, but allowed us the opportunity to get involved in contests and other fun events. Highly recommended."
–David Avery,
Powderfinger Promotions

THE EDUCATOR

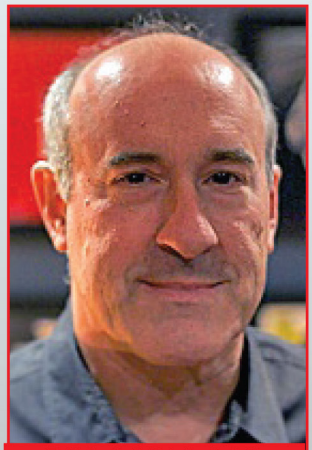
"Music Connection is the best magazine for every musician to subscribe to. The information the magazine provides for an artist is invaluable."
– David Fishof,
Producer, CEO of Rock and Roll Fantasy Camp

THE STUDIO OWNER

"I find valuable information in every issue. I constantly refer engineers seeking employment to the annual Recording Studio issue, which has the most complete and comprehensive list of U.S. studios that you will find anywhere. And when I am asked for advice by a kid just starting out, I always tell them 'Well the first thing you should do is check out Music Connection.'"
– Kathleen Wirt,
Owner, 4th Street Recording

THE EDUCATOR

"Music Connection magazine is my barometer for staying on top of industry trends. My students receive invaluable feedback through the New Music Critiques and Reviews. Also, the national Directories are a great resource. The latest issue of Music Connection magazine has a permanent home in my teaching studio!"
– Chris Sampson,
Vice Dean for Contemporary Music, USC Thornton School of Music



THE AUDIO PRO

"Music Connection is the most enjoyable magazine I read. It has the best advice, news, inside scoops, etc. As a designer and manufacturer, they keep me up to date as to where things are heading. The people there are awesome, and you can always find the 'magazine of choice' by looking in a studio's bathroom. There is ALWAYS a Music Connection magazine in there!"
– Paul Wolff, *Designer, Inventor, Owner, FIX Audio Designs*

MUSIC CONNECTION

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Nina Navarro

Senior Vice President of Partnerships & Communications
Muso.AI

Years with Company: 3
Address: Los Angeles, CA
Web: muso.ai
Email: nina@muso.ai
Clients: Music creators, labels, publishers, studios and distributors

BACKGROUND

Making sure creative people receive credit for their contributions to musical works has become increasingly difficult. Helping solve this problem is Muso.AI. The slick platform is making it easier for anyone to track, correct and share their discographies, not just for artists but also those behind the scenes.

Birth of an Entrepreneur

Ten years ago, I moved to L.A. to study fashion design. One year into fashion school, I realized everyone was drinking Red Bull. And I was like, what's going on? This is going to kill everyone. So at 18 years old, I raised money to launch a healthy energy drink. This is where the entrepreneurial Nina began.

Being Fwrd

Then, I worked with Randy Jackson as his marketing director for a company that didn't happen due to COVID. From the connections I made working with Randy, I started my own marketing agency, [FWRD Media.] I was working with international clients from the U.S., Mexico, all the way to China.

Having Something to Market

A couple years later, I was introduced to Jay [Baumgardner] through a friend. Jay's a great guy, so we kept in touch. In 2017, he was telling me this idea of launching a company that would solve the issue with credits. And I was like, "Reach out to me when you have a product."

In 2018, he reaches out. "It's going to be a beautiful app." And I'm like, "Jay, if it's not on shelves, it's not going to do any good to spend money on marketing." I didn't want to take advantage of him. Fast forward to 2021. Jay and Kyran [de Keijzer,] his other cofounder, called me and said, "All right, now we're ready."

Viral Marketing

I did a grassroots campaign; I didn't do any ads. Basically, the idea was to do something that would become viral. All our users get a tile they can share from our app. It basically gives you a snapshot of their careers. I started sharing their tiles on our social media and they started reposting. Big artists and producers started sharing their stats on Instagram.

Joining the Fold

That's when Jay said, "Would you join us as head of marketing?" Besides all the engineers who developed the platform, I was the first hire. I joined as head of marketing in February '22. After that, I transitioned into a completely different role. Now, I'm more in the [role of forming] partnerships.

"If you have credits anywhere, our platform has already done the work."

Automatic Discographies

In a short time, Muso has become the industry's go-to platform for credits and analytics. If you have credits anywhere, our platform has already done the work. If someone like Mike Dean downloads the platform and searches his name, he would already find a profile that's populated with his information. All he has to do is claim it.

We give anything from streaming numbers to social views to how many times a track has been Shazamed. For the first time ever, someone like Vinnie Colaiuta can download the app and see all his credits.

Switching Tactics

Initially, the plan was to capture credits at the moment of creation. We realized that you can't say, "Hey, everyone. Start using Muso to capture credits." That's never going to work. That's when we switched to the model of putting all their data in one place and making them claim it.

Correcting Errors

When they claim their profiles, they're able to look through their catalogs and say, "Hey, I have a producer credit that isn't here. Let me add it." So if Mike Dean sees he doesn't have a credit, he can submit it and it will go through a verification funnel. There's a little bit of AI that will flag if something looks incorrect. We may say, "We need more details. Submit more paperwork so we can verify this as a legitimate claim." To date, we've modified over three million post-distribution credits.

Analytics

We give everyone the same data. They can see how many streams they have across their entire catalog. They can filter by time periods, so they can see streaming numbers over the past seven days, month, year or lifetime. You can also see credits by role, so you can see which album has been streamed the most.

In regards to socials, you can see on TikTok and YouTube Shorts how many videos have been created with the song that you worked on. And we show you the videos. If we look at the song "Cuff It" by Beyoncé, you can see that Kevin Hart posted a video that has 20 million views with the song. So it's a lot of discovery.

Hidden Revenue

Recently, we heard from deadmau5. His manager reached out and said, "Using your data, we were able to see that an older song was getting a lot of streams. We traced it back to something viral on TikTok." So they were able to collect money that they weren't collecting on.

Even Jay had a song he worked on with Evanescence as a producer. He was able to see that "Bring Me to Life" has this amount of streams and then there's a spike, then it goes down, then a massive spike. He recovered a check of like $100,000.

Using Artificial Intelligence

The third founder is Aaron Kaufman. We tried to go with Muso.com and it was taken. But Muso.AI was available. Aaron said, "I think A.I.'s going to be huge in the next couple years. And I have some ideas of how we can incorporate it." That's how we ended up with Muso.AI.

Amazon Meets LinkedIn

Something that's next is working with retailers. We're going to allow someone to say, "These are the synthesizers I use." If someone finds a credit on a song, they can go to the person's profile and see that he's sponsored by X company.

Then, they can purchase directly. Also, A&Rs are using our platform. By end of this year, we want everyone to be able to communicate. So if you want to reach out to someone, that's going to be available. For all the business profiles, we're going to start listing who works [there]. It's going to be like a LinkedIn on steroids, where you can also purchase.

The Hispanic Connection

Coming from a Mexican background, my first language is Spanish. We've onboarded so many companies in Latin America. It's exciting for me, because I pushed hard to make our platform available in Spanish. I was like, "I can be part of this. I'll make sure it's the way it's supposed to be."

Creators First

Muso is completely self-funded. We haven't gotten any outside money. And we saw all these companies were boasting about all these deals and doing so much press. I said, "We're going to go the other way. We're going to make sure we get all the people at the bottom on board. They're going to create the buzz for us that's going to be heard at the top." This is exactly what's happening.

OPPS

Detroit Public TV wants an On-Air Classical Music Host and Producer
They are actively seeking dynamic and diverse team member to join them in the role of On-Air Classical Music Host & Producer in Detroit, MI, in a hybrid work structure. A WRCJ On-Air Classical Music Host & Producer is responsible for hosting a multi-hour classical music program in a knowledgeable, entertaining way. The On-Air host may also conduct interviews and may or may not be required to select the music to be presented. The On-Air host will also actively foster audience engagement, drive fundraising efforts and build robust listener relationships. Apply at ZipRecruiter.

Sony Music is looking for a Copy Writer
Sony Music Entertainment is in need of a new Copy Writer to work at the offices in New York, NY. While working for Sony Music, enjoy the benefits of health coverage, employee discounts, and a 401K. The Copy Writer will be tasked with: Writing copies for web and print; Meeting deadlines; Editing documentations. Copy Writers will need excellent copy-editing skills and have a strong work ethic. Estimated salary: $20 to $28 per hour based on qualifications. Apply at Geebo.

Warner Music Group needs an Administrative Assistant, A&R
As the global music publishing arm of Warner Music Group (WMG), they're a collective band of music lovers, innovative connectors, and relentless supporters of our songwriters and catalog of iconic works. They lead with curiosity, collaborate across departments, borders, languages, and genres, and they're committed to delivering on the promises they make to each other and to their songwriters. Responsibilities include: Providing direct administrative and creative support for L.A. based A&R Creative Execs; You will be in charge of helping the L.A. A&R team run smoothly by handling calendars of execs and writers, pulling together expense reports, helping confirm and coordinate writing sessions, managing the L.A.-studio calendar and more. Apply at LinkedIn.

Creative Artists Agency needs a Music Department Assistant
Future assistants will provide administrative support to an Agent in their Music Department. The ideal candidate should be motivated, interested in the concert booking space, quick-thinking and open to working in an environment where he/she is capable of performing administrative tasks in a fast-paced environment. Administrative duties include heavy phones, coordinating meetings and schedules, preparing expense reports, booking travel, producing correspondence, special projects, organization of touring clients' activity (ticket counts, contract tracking, deposit tracking, releasing of monies, routing, etc.) Apply at ZipRecruiter.

▲ ODIE LEIGH'S NAME IS ON A T-SHIRT

Singer and songwriter Odie Leigh has released new single "My Name on a T-Shirt," taken from her album *Carrier Pigeon*, which is due out on July 12 via Mom+Pop. "I never intended to make heavy, loud music, but for whatever reason the songs I'd been writing called for that," Leigh said in a statement. "I feel like there's an unspoken idea that comes along with creating 'rock' music, that there's a desire to be huge and outlandish. This was the second song we recorded, months before we had any idea what the rest of the album would sound like, and after recording, I was so insecure and embarrassed by it." For more info, contact weinstein@bighassle.com.

TikTok wants a Music Content Strategy Manager
TikTok is the leading destination for short-form mobile video. Their mission is to inspire creativity and bring joy. TikTok has global offices including Los Angeles, New York, London, Paris, Berlin, Dubai, Singapore, Jakarta, Seoul and Tokyo. Why join them: Creation is the core of TikTok's purpose. Their platform is built to help imaginations thrive. This is doubly true of the teams that make TikTok possible. Apply at MusicCareers.

Universal Music Group wants a Manager, A&R Administration
If you enjoy spreadsheets, numbers, showing off your organizational skills, and assisting the creative A&R process from behind the scenes, this is the perfect job for you. Your days will include tracking important delivery paperwork, collecting

DIY Spotlight

FIIZ

READERS WITH A KEEN EYE may have noticed that Brooklyn electropop duo Fiiz were the highest rated act in our New Music Critiques section a couple of months ago. That accolade is fully deserved.

The duo is composed of friends Fiona and Isabelle (second names not used), and both started on their musical path when they were just five years old.

They describe the Fiiz sound as, "cinematic, dramatic, electronic, mesmerizing—we've coined it 'Club Catharsis,'" something illustrated beautifully on new release *Nightcap*.

"*Nightcap* means so much to us as friends and as a musical duo," they say. "It's a really tangible thing we have that's a testament to all of our nights together over the years and how we've grown as artists to be able to finish a full project like this."

They say that the next Fiiz release sees them dip into the issue of DIY, appropriately enough.

"For us, a lot of our music is still DIY," they say. "We turned our closet into a recording studio for *Nightcap*, we made homemade production demos for every one of our tracks before we even started looking for a producer. But in a way it's the whole mindset of an independent artist. You take an idea, and you just mess around with it until you have something concrete and then you just keep working until it's done."

The duo says that they're reentering their fun and flirty single era, now that their EP is out.

"We're exploring new ways of using our duality to create sound and having fun with our sexualities and identities," they say. "We're really putting our efforts towards being in the studio (aka our apartment) writing, creating and having fun."

For more information, visit linktr.ee/fiizmusic.

and distributing audio, accounts payable activity, collaborating with artist/producer management, troubleshooting budget concerns with A&R, providing accurate and timely information to Senior Management and so much more. Apply at LinkedIn.

For More Career Opportunities, check out musicconnection.com daily. And sign up for MC's Weekly Bulletin newsletter.

PROPS

The Winners of the Burl Audio 2024 Songwriting Contest are...
The winners of this year's BURL Audio Songwriting Contest are: 1. Fadhli Faizal/Binerica, "Come Together." 2. Lehen Raphael, "Together." 3. Kieran Campbell (feat. Grace Desbarats), "Come Together." Burl thanks all who entered. "It was very difficult to decide which songs are the 'best' as there were so many great entries," they said. "Please stay tuned to hear the winning songs." For additional information, visit burlaudio.com

THE BIZ

The Sons Foundation Partners with Backline to Launch Therapy Assistance Project (TAP)
The SONA Foundation has announced the launch of TAP. Songwriters will be able to apply for grants up to $1,500 that will be paid directly to the service provider. Applications will be accepted on a rolling basis and reviewed weekly. Each week, the Program Manager sends new applications stripped of identifying info to the TAP Grant review team. Learn more about applying for a TAP grant by visiting: sonafoundation.com/tap-grants

BRETT CALLWOOD, MC's associate editor, has written about music for two decades, originally for Kerrang!, Classic Rock, Metal Hammer and more in the U.K. He's the author of two books, and was previously the music editor at LA Weekly and, before that, the Detroit Metro Times. A multiple award-winning writer, he's also a columnist at the Village Voice. He can be reached at brettc@musicconnection.com.

▲ BABEHOVEN'S NEW COMPOSITION

Hudson Valley-based duo Babehoven have released new album *Water's Here In You* via Double Double Whammy. They've also dropped a video for the standout track "My Best Friend Needs." "The album continues the thread of the band's sonic DNA—blending hyper-melodic indie and folk rock with shades of shoegaze and the occasional nod toward country—but what sets it apart from previous releases is the nature of the collaboration at its core," they say. Contact devinv@grandstandhq.com for more info.

The LEGAL Beat

BY GLENN LITWAK

JUSTICE DEPARTMENT SUES LIVE NATION FOR ILLEGAL MONOPOLY

On May 23, 2024, the U.S. Justice Department sued Live Nation Entertainment for maintaining an illegal monopoly in the live entertainment business. By way of background, Ticketmaster merged with concert promoter Live Nation in 2010. The lawsuit seeks to break up Live Nation.

The Justice Department asserts that Live Nation committed several illegal practices that have allowed it to maintain its grip on the live music industry. For instance, the Justice department alleges that:
1. Live Nation utilizes long-term agreements to prevent venues from using rival ticketing companies.
2. It prevents venues from using multiple ticket sellers; and
3. It threatens venues that they may lose money and fans if they don't use Ticketmaster.

The Justice Department asserts the above conduct has caused ticket prices to increase and has suppressed innovation and competition in the live entertainment business. Fans, Congress and competitors have claimed that Ticketmaster has engaged in conduct that hurts its rivals and increases ticket prices and fees. In the complaint the Justice department states that many fees are "essentially a 'Ticketmaster Tax.'"

The U.S. attorney General, Merrick B. Garland, stated: It is time to break up Live Nation-Ticketmaster. The American people are ready for it."

Obviously, the government hopes that more competition will result in lower ticket prices. Ticketmaster and Live Nation have always asserted that they do not act like a monopoly. They say high ticket prices are not their fault. Live Nation responds that this lawsuit 'won't solve the issues fans care about relating to ticket prices, service fees, and access to in-demand shows." Ticketmaster states that service fees are paid to the concert venues and that Ticketmaster's market share has "steadily eroded" its share of the market.

According to Dan Wall, the Executive Vice President of corporate and regulatory affairs for Live Nation, the government's lawsuit is a result of "intense political pressure."

Wall also stated that the government's lawsuit, "Ignores everything that is actually responsible for higher ticket prices, from increasing production costs to artist popularity, to 24/7 online ticket scalping that reveals the public's willingness to pay far more than primary tickets cost."

The Justice Department states that Live Nation commands approximately 60 percent of concert promotion at major venues in the U.S.A. and about 80 percent of ticketing. In its 120-page complaint the government states that "Live Nation has its tentacles in virtually every aspect of the live entertainment industry."

Eleanor Fox, a professor emeritus at New York University School of Law, stated that unless the case is dismissed, it is likely to be a long trial that might take a year to start "and especially if the judge orders a breakup, there's going to be an appeal. So, you are looking at years."

GLENN LITWAK is a veteran entertainment attorney based in Santa Monica, CA. He has represented platinum selling recording artists, Grammy winning music producers, hit songwriters, management and production companies, music publishers and independent record labels. Glenn is also a frequent speaker at music industry conferences around the country, such as South by Southwest and the Billboard Music in Film and TV Conference. Email Litwak at gtllaw59@gmail.com or visit glennlitwak.com.

This article is a very brief overview of the subject matter and does not constitute legal advice.

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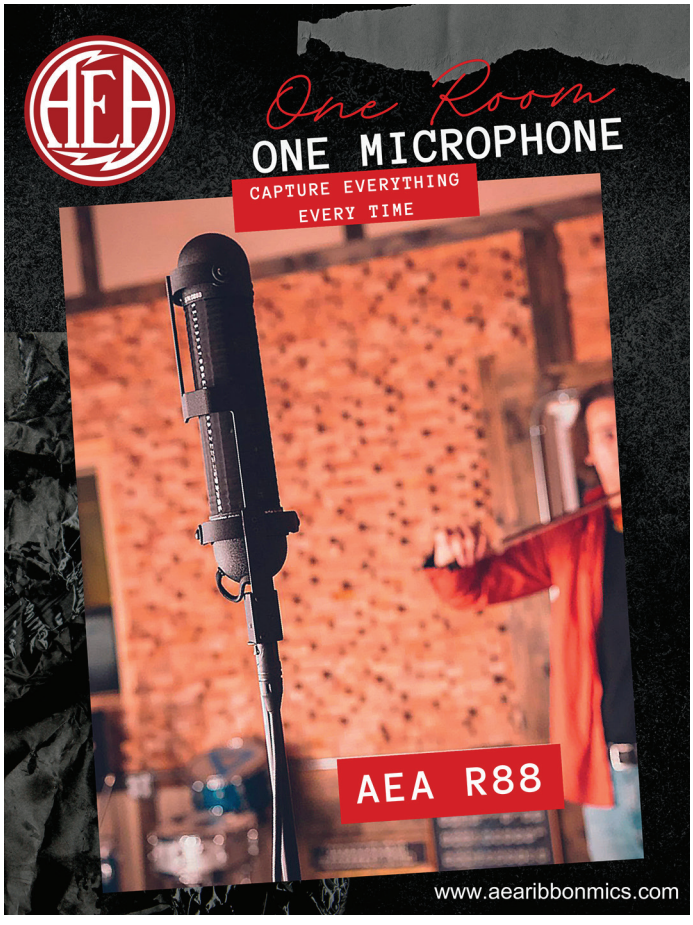
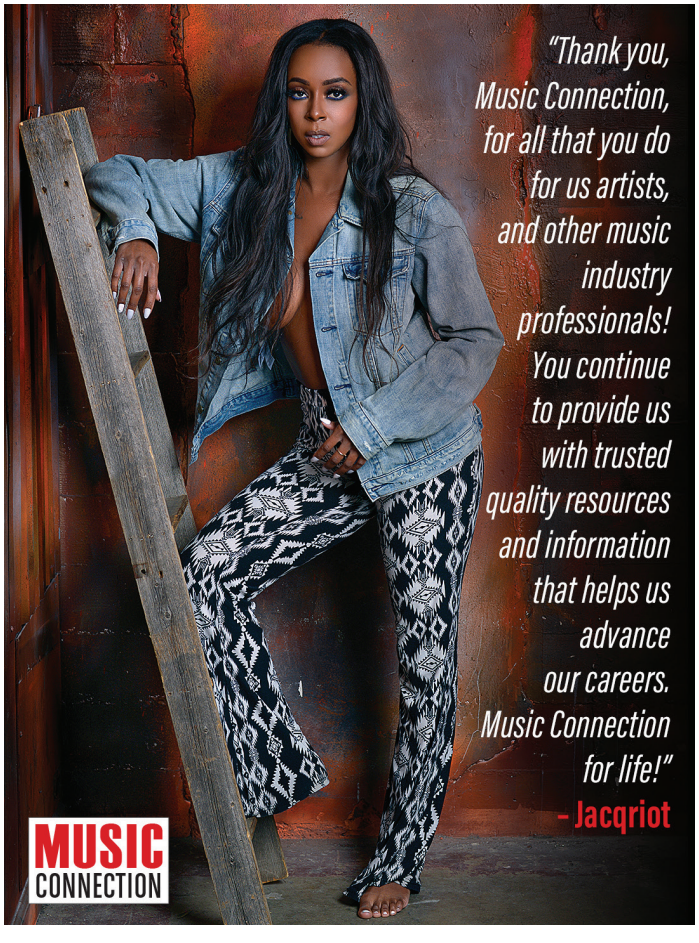




THE CALAMATIX

Date Signed: March 23, 2023
Label: Hellcat Records
Band Members: Raylin Joy, Adam Porris, Clarence "Pocket" Kidd III, and William "Matty" Taylor
Publicity: Jasmine Muldrow - Epitaph Records
A&R: Yarden Rafaely - Epitaph Records
Web: hecalamatix.com

Music by The Calamatix was born from a series of "on again, off again," writing sessions between singer-songwriter Raylin Joy and Tim Armstrong (Rancid) during 2017. In the following years, the exploratory project evolved into Joy's demo and the blueprint for a full-fledged ska/rocksteady band. Thus, Joy recruited guitarist Adam Porris (formerly of the Lost City Angels), who quickly identified Clarence "Pocket" Kidd III as an ideal fit to drive the groove behind their feel-good music. The subsequent addition of bassist William "Matty" Taylor, completed the rhythm section for the lively ensemble before their official signing at Hellcat Records.

Due to a wide range of cultural influences, Porris and Kidd III recently compared the band's sound to the famous Louisiana cuisine known as Gumbo. "Our music is what we like to call, 'The bedrock of freedom and expression,'" Kidd III explained. [We're] spreading a great message of

"Our music is what we like to call, 'The bedrock of freedom and expression.'"

positivity and love, no matter what we go through. Within some of our songs, you'll hear some of the trials that we have been through and how we've turned that into a positive situation."

The optimistic sentiment surrounding the upstart group has been pervasive amongst the front office personnel behind Tim Armstrong's iconic punk-rock imprint and the label's parent company, Epitaph Records since their formation. "The reputation at Hellcat Records is fantastic," Porris said. "Everyone in the industry speaks so highly of them, so it was another reason to work with them. We were just really happy with everything that they talked about and offered. It was just a great situation for us."

The Calamatix are gearing up for a slew of live shows and the release of their self-titled album, which is scheduled for September 20th. According to the band's lead singer, the rollout plan in support of their upcoming LP has been an artist-friendly experience that has helped bring her vision for the long-awaited project to fruition.

"It's been really great being able to have creative control," Joy said. "If there is anything that we don't like, they're not forcing us to do things that we don't feel comfortable doing. It's just been full support with whatever we want to do in our vision. They've been super accommodating and hands-on with making sure that we're happy." ***- Miguel Costa***

LOVE FIEND

Date Signed: May 1, 2023
Label: In The Red Records
Type of Music: New Wave; Post Punk; Rock n Roll
Band Members: Jesse Summers, Guitar, Vocals; Raymond Schmidt, Guitar, Synth, Vocals; Odie Summers, Bass, Vocals; Owen Barrett, Drums
Booking: lovefiendband@gmail.com
Publicity: Tell All Your Friends PR
A&R: John Dwyer
Web: instagram.com/lovefiiend

The past few years have been transformative, to say the least, for Love Fiend. The band, hailing from Los Angeles, CA, were signed to a record deal by In The Red Records back in May of 2023 and with the release of their new record, are now on top of the world.

Sounding like The Cars on uppers, you can hear hints of ska, punk, blues and rock 'n' roll suffused with synthesizers and saxophones, and drenched in guitars, drums and bass. Their debut record, entitled, *Handle with Care*, is due out July 12 and is a nine-track, super fun-filled LP that will have you dancing in the aisles, even when you're at home or at work. Love Fiend sing about every-day life and every day adventures and the songwriting is keen and tasteful as the lyrics make you think about the subject at hand. They get their point across melodically and with ease as their music is upbeat and fun.

The record is superbly produced! With the musicianship being top notch, this group of tunes relies on no one to bolster its contents. The

"What we discovered was that before the human heart had fully developed, emotion first rested silently in the earth's crust."

singing is poised and confident and wonderfully recorded. You can hear the time and care that was taken on every tune to record it, as it turned out excellently. The musical spectrum is so well used that every instrument is in its own little world and then, as if by magic, *Poof,* they all come together for the greater good of a great record.

"What began as a conversation surrounding the meaning of the common phrase, "no hard feelings," became a structured academic study into the cosmological origins of emotion," they say. "What we discovered was that before the human heart had fully developed, emotion first rested silently in the earth's crust—petrified, rock-solid, hard."

Congratulations to Love Fiend on a journey well-traveled, a record well-produced, and open doors that have yet to be walked through.

- Pierce Brochetti

SCOTT GUILD

Date Signed: April 15, 2024
Label: North Street Records
Type of Music: Art-Pop, Baroque Pop
Management: Bill Clegg - The Clegg Agency
Booking: Demetri Papadimitropoulos - Penguin Random House
Publicity: Lisa Gottheil - Grandstand Media, lisag@grandstandhq.com
A&R: Chris Howerton North Street Records
Web: scottguild.com

Throughout his 20s, Scott Guild sought fame with New Collisions, his new wave pop band. Although the act had oodles of success, opening for Blondie, Missing Persons and The B-52s, a label never took them on. Next level attention continued to elude them.

Guild subsequently chose to step back from music and feed his passion for writing. He enrolled in grad school and began toiling away on his debut novel titled *Plastic*, the apocalyptic tale which features plastic figurines that burst into song as the protagonists. The idea of turning those tunes into an actual album seemed natural. His publisher, Random House, loved the concept and recording began in earnest. Guild enlisted the help of fellow artists Cindertalk and Stranger Cat.

As recording was underway, the publishing giant sent out preview copies to interested parties, one being Chris Howerton, head of North Street Records. Howerton contacted Guild simply to express how much he enjoyed the book. The two bonded over writing, as the boutique label

"Being able to work with someone where we could be in communication every day and really tailor the strategy made a lot of sense."

boss is also an author. Their friendship deepened when Guild allowed him a preview of the music he'd been working on.

Guild's plan had been to release *Plastic: The Album* through DistroKid or a similar entity, but Howerton had a better idea: Why not put it out through North Street? "That seemed like a far smarter idea," recognizes Guild, noting that having distribution through The Orchard would provide far greater reach. "Being able to work with someone where we could be in communication every day and really tailor the strategy made a lot of sense."

Even without meeting in person, he had no hesitation in signing the agreement. "Everything is so digital," the scribe goes on, pointing out how meeting face-to-face is usually an afterthought in today's technology-drenched world. "You're half-digital yourself," he chuckles. "That's part of what my book is about." ***– Andy Kaufmann***

SOUTHERN AVENUE

Date Signed: March 20, 2024
Label: Alligator Records
Band Members: Tierinii Jackson, lead vocals; Ori Naftaly, guitar; Tikyra "TK" Jackson, drums, vocals; Ava Jackson, violin, percussion, vocals; Jeremy Powell, keyboards; Blake Reah, bass.
Type of Music: Blues, R&B
Management: Jonathan Schwartz - General Music, LLC
Booking: Jordan Burger - Reliant Talent
Legal: Janine Small
Publicity: Marc Lipkin - Alligator Records
A&R: John Burk
Web: southernavenue.com

Southern Avenue is a band that is certainly a product of its environment. They are the new wave of blues and roots ensembles that are carrying that musical torch of the past and infusing it with a fresh and vibrant energy.

Lead vocalist Tierinii Jackson, along with sisters Tikyra and Ava are true daughters of the South and, specifically, Memphis, TN natives. Here the lead vocalist talks about her experiences growing up in their hometown. "Memphis is very rich in culture and history. When I was growing up, I didn't leave Memphis very often so I didn't understand what was so special around me and the music that I was always immersed in," says Jackson.

"When I was growing up, I didn't leave Memphis very often so I didn't understand what was so special around me."

"My grandparents were pastors and I was sheltered growing up in the church. But riding this whole musical journey in the band has been about me connecting my roots to the gospel and the blues."

The band's origin began in 2012 when Naftaly, who eventually married Tierinii, came from Israel with his solo band to play the International Blues Challenge in Memphis. As the band broke up Naftaly wanted to stay on and sought out a singer. Tierinii was recommended to him and they got on very well. Bringing in Tikyra on drums and as a writing partner sealed the deal for a partnership in starting a new band.

Named for a popular street in the area, Southern Avenue played all over Memphis. They steadily built a strong following which culminated in their being discovered by Exceleration Music's John Burk in a club on St. Patrick's Day. He initially signed them to a deal with legendary Stax Records in 2017.

"I think the biggest and most significant change is the bond we create when we write together," says Jackson. "We were such a new band when we started writing together. But the more our family has grown and the relationships have evolved, the stronger our collaboration is."

Southern Avenue's, as yet untitled, Alligator Records debut will drop sometime in 2024. ***– Eric Harabadian***

▲ VAUGHN TO PEERMUSIC

Songwriter-artist-music executive Jessica Vaughn has signed a deal for exclusive global publishing with Peermusic in an agreement that includes sync representation for masters and a selection of roster artists at her company Head Bitch Music (supporting mainly women and LGBTQIA+ artists).

► WARNER SIGNS TOKISCHA

Warner Music Latina (WML) signs global deal with Tokischa, launching SOL imprint, in partnership with manager Angelica Piche (supported by Atlantic Records), to release her music and sign new artists. Collabs include "Ride Or Die," "Candy," "Chulo pt. 2," work with Madonna, J. Balvin, Ozuna, etc.

▲ JUNGLEE SCOOPS *SARFIRA*

Music rights for Akshay Kumar's biggest Bollywood production, *Sarfira* (music by Shreya Ghoshal, Mika Singh, Neeti Mohan, etc.) have been sold to Junglee Music, a division of Mumbai-based Times Music, whose library is a joint venture between The Times Group and Primary Wave Music.

SESAC Composer Awards

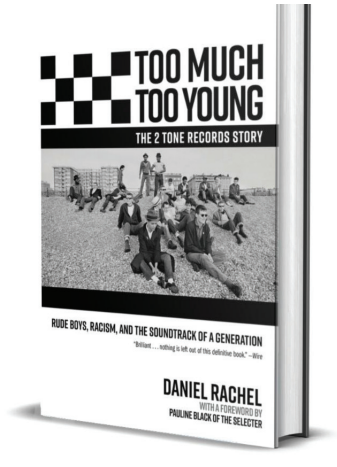
The 2024 SESAC Performing Rights (SESAC) Film & Television Composer Awards joined top executives, publishers, and composers to honor members in film, network, local, and cable television, and streaming media categories. The Milestone Award was given to Danny Lux for his work on two decades of the *Grey's Anatomy* series, and Laura Karpman received recognition for the film score for *American Fiction* (it also received an Oscar nomination for Best Original Score).

See the full list of honorees at sesac.com/2024-film-television-composer-awards

AIMP Komorsky Scholarship

The Los Angeles Chapter of the Association of Independent Music Publishers (AIMP) held the 66th annual Linda Komorsky AIMP Scholarship to UCLA Senior Trinity Drummond. Runner-up scholarships were awarded to Sophia Lynn from USC and Cocona (Coco) Mori of UCLA, with all three recipients pursuing Bachelor's Degrees in Music Industry Studies. Drummond receives a $4,000 scholarship and a one-year membership to the AIMP, with Lynn and Mori receiving one-year memberships, and a $500 scholarship each.

All three recipients were selected unanimously by a committee consisting of Barbie Quinn (Sr. Director, Administration & Publisher Relations at BMI, AIMP member), Eric Polin (former SVP-Music Publishing, Universal Pictures, AIMP LA Chapter Secretary), Jonathan Haskell (VP, Publishing, Alibi Music, AIMP LA Chapter Treasurer), Garrett Johnson, Esq. (AIMP LA Chapter Board member), and Juliet Lyons (AIMP LA Chapter Administrative Director).



▲ TOO MUCH TOO YOUNG

Akashic Books releases *Too Much Too Young – The 2 Tone Records Story*, by Daniel Rachel, navigating the history of the cross-cultural British youth movement including bands The Specials, The Selecter, Madness, and The Beat, surrounding 2 Tone Records' dream for a British Motown.

BMI Award Recipients

The 2024 BMI Film, TV & Visual Media Awards celebrated Ramin Djawadi as the BMI Icon recognizing his film, television, and video game work, including scores for *Westworld*, *Person of Interest*, *Fallout*, *3 Body Problem*, HBO's *Game of Thrones* and *House of the Dragon*, work with Hans Zimmer on *Pirates of the Caribbean: The Curse of the Black Pearl* and Batman Begins, and much more. Djawadi has also composed for video games including *Medal of Honor*, *Gears of War 4*, and *Gears 5*. In addition to Djawadi, awards were given out to Sean Callery, Sherri Chung, Ludwig Göransson, Tom Howe, Deana Kinder, Kevin Örvarsson, and others. See a full list of winners at bmi.com/award-shows/film-tv-2024

ASCAP Celebrates Youth

Recognizing ASCAP's promising young composers (ages 14 through 29) at their annual celebration, 16 concert music creators were honored (along with nine honorable mentions) at the 2024 ASCAP Foundation Morton Gould Young Composer Awards. Paul Novak of Chicago also received the 2024 Leo Kaplan Award (in memory of ASCAP's Special Distribution Advisor, attorney Leo Kaplan). This year's judge panel included Anahita Abbasi, Clarice Assad, Shi-Hui Chen, Avner Dorman, Sean Friar, Derrick Skye, Matthew Tommasini, and Wang Lu.

Details and full winners list at ascap.com/press/2024/06/06-05-morton-gould-winners

Universal's Cheerful Signing

Universal Music Publish China (a division of UMPG) has signed China's Cheerful Music to exclusive global publishing (not including mainland China). With a catalog including "Yi Xiao Jiang Hu (Ke Mu San)," which garnered 50+ billion views and 15 million user-generated clips on Chinese TikTok-like platform, Douyin. "Xiao Cheng Xia Tian" "Ta Shan He" (listed among top 10 songs of the

year at the third Tencent Music Entertainment Awards with over 10 billion views on Douyin), and "Ban SHheng Xue," also each had massive streaming success.

Founded in 2019, Cheerful's roster includes Snow J., Silk Ye, Cindy Dong, KeyKey, Huang Junze C-Jay, He Zhu, Yu Tan, and Reddi. Recently opening a London office to help with international strategy. Collaborations to date include Erik Frank, Grand Nights, Shell Tenedero, Chloe Rose, J.O.Y., and Milan D'Agostini.

MIME & Rimas Cross Culture

In their first Latin collaboration, Made In Memphis Entertainment (MIME) joins Florida and Puerto Rico-based Rimas Publishing to promote integrative musical creativity. The partnership is Rimas' first venture with a full-service entertainment company, and the move will present opportunities for artists from both camps to co-create.

The Rimas roster includes Latin writers and producers Bad Bunny, Eladio Carrión, Corina Smith, Mora, Súbelo Neo, Caleb Calloway, Yensanjuan, Lennex, and Lizzy Parra. MIME—made up of MIME Publishing, Heavy Hitters Music, Beatroot Music, and 4U Recording—is a black-owned, full-service entertainment dedicated to the growth of Memphis as an industry hub, as well as developing diverse talent.

The partnership's first joint project was a five-day songwriter camp, held at MIME's 4U Recording Studio in Memphis that included from both organizations.

Unsigned Only Competition

Showcase your talent on a global stage with the 12th annual Unsigned Only Music Competition. Uniquely focused on unsigned artists, the platform was established to level the playing field, providing a unique container free from competition with signed and recognized musicians.

Standing on a mission to give unsigned artists exposure, recognition, and validation, and help to move ahead, the contest offers $150,000 in cash and prizes, including a grand prize of $20,000 U.S.D. Judges include Rufus Wainwright, LeAnn Rimes, Rodney Atkins, Hillsong Worship, and more. Details and application at unsignedonly.com

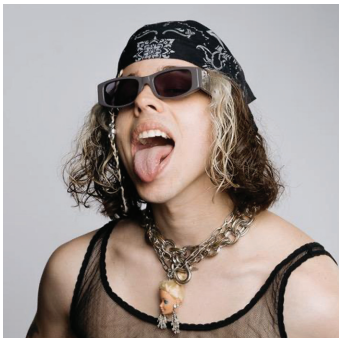
SME & D36 Join Forces

Sony Music Entertainment (SME) and record label D36 have formed a joint venture with a shared objective to expand exposure for their South Asian artists across borders within the United States and other markets. D36 releases include Pakistan-based AUR's heavily-streamed "Tu Hai Kahan." Abhi Kanakadandila remains in place as CEO alongside D36 co-founder and General Manager Abdullah Ahmad.

Reservoir Signs Big D

Reservoir Media has signed the estate of hip-hop songwriter-producer Deon "Big D The Impossible" Evans to a catalog rights deal to include producer royalties and full publishing catalog (following Reservoir's recent SEC filings for an up to $100 offering). As a collaborator with Digital Underground and Ne-Yo, Big D also contributed to tracks on 2Pac's studio album. Originally writing 2Pac's tracks "Changes" and "Brenda's Got a Baby," he was pivotal in supporting 2Pac's estate in their success on posthumous projects including 1998's *Greatest Hits*, before his passing in 2015.

ANDREA BEENHAM (aka Drea Jo) is a freelance writer and marketing consultant based in Southern California. The South-African born, Canadian-raised California transplant has a passion for music, people and fun. She can be reached at drea@dreajo.com



▲ PRESCRIPTION FOR ALOISIO

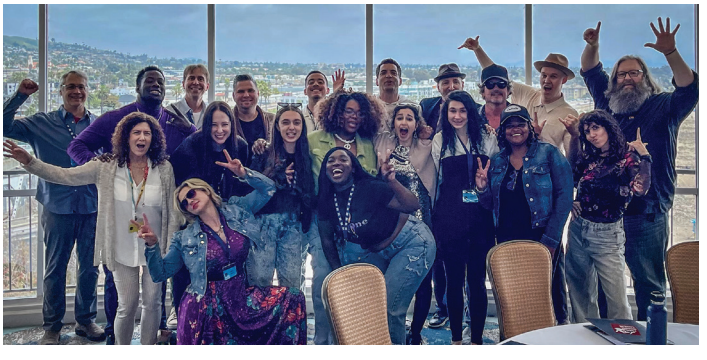
Independent publisher Prescription Songs has signed rising Venezuelan-born), Miami-based artist-songwriter ALOISIO (Christian Aloisio) in partnership with Rx artist DallasK. Fluent in English and Spanish, collaborations include JayM, DallasK, Nate Campany, Gale, StayLeave, Ryan Raines.

▲ DIOR'S BIG NOISE

Big Noise Music signs Iann Dior. "Mood," alongside 24KGoldn, hit the Billboard Hot 100 No. 1, now certified 7x platinum, staying at Top 10 for 10 weeks. 2020's on to better things received 180+ million streams. Collabs include Lil Baby, Machine Gun Kelly, Travis Barker, Clean Bandit, etc.

▲ DOLLY'S SYMPHONIC EXPERIENCE

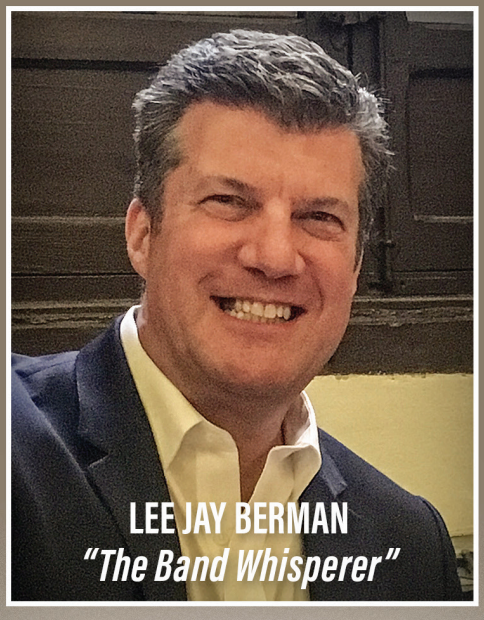
With orchestral arrangements by David Hamilton ("Jolene," "Coat of Many Colors," "I Will Always Love You"), *Threads: My Songs in Symphony* is a multimedia symphonic experience with Dolly sharing a visual-musical journey of her songs, life, and stories. Orchestra tour coming in 2025.



▲ DURANGO SONGWRITERS RETURNS

The Durango Songwriters Expo returns to Bloomfield, CO this October, with registration open now. Including networking for songwriters, artists, and industry leaders, the event has been running since 1996. Full details and registration at durango-songwriters-expo.com

Band Conflict?
Partnership Issues?
Contract Disputes?



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Happie Hoffman

Divine Sound

Creating music from an early age, and training as a teenage youth leader in Memphis, Happie Hoffman always felt music to be a divinely-guided experience. "Music became a spiritual outlet and there's very little distinction emotionally [between] singing psalms from the Jewish texts or singing songs that I wrote," shares Hoffman. "The intention and meaning of course is very different, but it always feels like a prayer from the heart." An emotional connection to fans has built momentum. "My dad has more integrity than anyone I know and isn't afraid to show his emotions. I learned to be honest and vulnerable from him," she shares, adding that watching her parents' relationship and open communication was very special. "When I sing my heart out in these vulnerable songs, people have permission to feel and to emote," she says. "That always [feels] like it's worth it, even though it can be hard to put my heart out on the table."

Pulled into a workshop from a school hallway, Hoffman began adding melodies with feeling and resonance to support prayer texts. By her early 20s, was playing music for church retreats 25 weekends a year while on break from music studies at Indiana University. "Helping give teens permission to sing and feel [and] showing them that music can be an entry point to community" made work meaningful. Becoming a professional musician through word of mouth, running a growing business from her laptop, "I was following my passion and saying yes to things that lit me up," she reveals. "It's led me to a life that I am so grateful for, being a musician."

Touring internationally for six years as part of indie-folk duo Eric & Happie, playing love songs and modern versions of traditional Jewish music (2016's *It's Yours* debuted at No. 11 on iTunes) also led to a romantic union. When the relationship ended, it brought a creative shift with solo debut *Heartbreak Season* (2022), under the moniker HAPPIE. "It was really important to me to write that music," admits Hoffman. "After we separated, I started writing about how I was feeling, being honest with myself about what it means to be in heartbreak, in a season of being single and looking for love that is that caliber, that feels ancient and cosmic." Eric Hunker released *Beautiful Ending*, which Hoffman sang on. "[It] was a very hard day in the studio, but so worth it for the art that came from that too," Hoffman confesses. "I'm so grateful for the love, support, and respect in that relationship," she says. "I wouldn't give it up for the world—it's spiritual."

Hoffman's process usually starts with melody; the rest comes from journaling and writing lines (frequently on plane rides). "I love it when the melody lifts you up [or] breaks your heart. When the words and the melody can do that together, that is an incredible song," she says.

Having played shows in Auschwitz and other intensely emotional sites, Hoffman believes that, "the more we realize how precious each moment is, the more we appreciate it, [and] the more we live fully present to all the gifts in our lives, especially the relationships and the moments that we have with loved ones and friends. It's knowing that this specific moment Is everything."

"I feel like it's my job to feel and to express and to be a vessel," concludes Hoffman. "My goal is to help people access emotions."

In addition to working with youth and founding two song leader training conferences, Hoffman's performances include the International Holocaust Remembrance Ceremony at Auschwitz, AIPAC, the United Nations, SXSW, Sundance Film Festival, and the main stage at Austin City Limits. Latest releases include "Shooting Star" and "Real Love," with an EP to follow later this Summer.

Contact Jon Bleicher, jon@prospectpr.com
Experience Happie Hoffman at happiehoffman.com

Making an Old-School Retro Album in Modern Times

When I set out to record *Worried Minds*, my debut album, I had no idea what I was doing.

I knew I wanted to make an old-school retro album, just like my idols did in the '70s, but I didn't know what that meant... or even how I would know if I'd been successful when it was over. The project would eventually span 10 years, and be completed during the worldwide COVID pandemic... But we'll get to that.

TIP #1

Hire the right people, with the right experience, for the job.

In 2013, I wrote an email to Louie Shelton, who had moved to the Gold Coast (Australia) from Los Angeles (U.S.A.) in the '80s and brought with him decades of music-making. He had produced records for artists like Seals & Croft, and played guitar on world famous records by Jackson 5, The Monkees, Lionel Ritchie and many, many more.

Louie emailed back "Your songs have potential. Let's pick the best ones."

We selected two local musicians to fill out the band and cut 10 songs in about three days at the Recording Oasis Studio on the Gold Coast, one of the top studios in the area at the time.

TIP #2

If you want your album to feel retro, approach the recording process as they did from the time period you're aiming for.

Louie ran the three days like a Motown session, based on his time with the Wrecking Crew and other artists in the '60s & '70s. Before we hit record, we sat in a circle looking over a simple chord chart and listening to my acoustic demo as Louie gave us pencil notes for arrangement direction. I played everyone a reference track to guide creativity, but otherwise, after this quick meeting, the band stepped into the studio and started finding a vibe. There was a brilliant simplicity to it and the music instantly felt good.

TIP #3

Don't over-rehearse. Cut the track live with the band.

In the studio, we had drums, bass, guitar and some simple piano. After only a short time jamming, Louie would lift his head from his guitar to look to me and the band and say "Should we try one?" We would then play the song a few times until we got a full live take. There was no other discussion or rehearsal, just these three days repeating this process.

The most astonishing moment for me came next, as everyone would head to the control room to listen to a take Louie would remain. He said, "I'm just gonna' add another guitar to this, okay." His southern drawl sounded as authentic as the guitar he was laying down. We listened from the control room as he recorded another one, two, three guitar parts, building the arrangement in real time. All live, without listening back to the other before trying the next.

Later, Louie said, "I isolate the parts in my head, thinking of which guitar player I'm being during each take. Some sessions from the old days had three guitar players in the one room playing different parts of the fuller arrangement, recording at the same time." This was the same effect, but just one man playing three times.

TIP #4

Understand the nuances of recording sessions from the past and bring them to the present.

Looking back, it was only then, talking to Louie, did I start to understand what I'd been searching for: I wasn't trying to capture an

authentic retro sound sonically, but rather replicate and understand the recording sessions of another era. It was about capturing "moments." Musicians playing with clarity and incredible style, making additions to the overall arrangement in a concise and surprising way, in the moment.

TIP #5

Allow yourself to be challenged, and grow through the process

From 2013 to 2019, this album was forgotten about. As an Independent artist, I had to move on to other work. After playing with the band during those original sessions, I knew how good a musician needed to be to excel in the studio. So, I put in hours upon hours of study. Re-learning songs from the rock 'n' roll songbook. Singing along to records I loved. And after so many shows all over the world at cabaret festivals, on cruise ships, and at corporate events or parties, eventually I started to develop a vocal sound that felt right for the album.

By 2020, the world had stopped and the COVID pandemic was upon us. For many, this was a time of reflection. A time for clarifying choices and goals. I remembered the album still sitting on the shelf. The album that was all about "feeling good." It was time to finish it.

I connected with engineer and a longtime collaborator, Stefan Du Randt (Mac Miller, Katy Perry, Elton John), who brought in Jack Garzonio (Coldplay, INXS, Black Eyed Peas), both of whom had worked out of the historic Studios 301 in Sydney, Australia.

Between 2020 and 2021, I drove from Brisbane to Sydney during the various lockdowns to record live strings, horns and session vocals. We re-recorded drums at Nick Didia's Studio in Byron Bay (Bruce Springsteen, Foo Fighters, Powderfinger) to get a bigger sound, and sprinkled in a few more legends; Nathan East on bass (Fourplay, Daft Punk, Eric Clapton and more), James Morrison on trumpet (Australian jazz r oyalty) and Andrew Oh on saxophones/flute.

TIP #6

Know when to stop. If the first take feels good, there's no need for another.

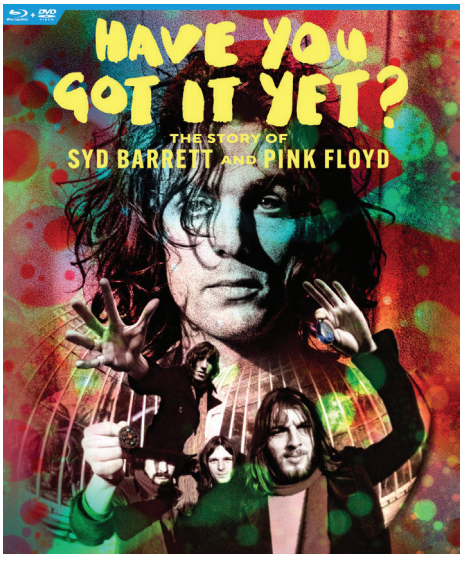
Looking back, I can see I could not have finished this record any earlier. I grew as an artist making it, through collaboration and learning on the job. From the first time I was in the studio with Louie in 2013 to recording my final vocals at Studios 301 in June 2021, I was a different artist. I was able to feel first-hand the skill and energy it took to record like my idols, and all that was left was for me to do the same.

On the last day of recording, I was sitting in a big empty studio over-dubbing some grand piano for the song "So Glad." The engineer said, "I'm rolling, just play along. No pressure." Suddenly something came over me. I started jamming out an Aretha Franklin, Muscle Shoals type piano part. I was improvising in the moment and there was a magic to it. My headphones actually came off during the take, I was bopping around so much, but I just kept playing. I couldn't stop. I knew I had finally hooked into that old-school feeling I had been searching for, and I didn't want the take to end. But the track finished, and the album was done. I'd made an old-school record for the modern times. Now I just had to learn how to sell it.

BRADLEY MCCAW: Hailing from Australia, soulful pop singer-songwriter Bradley McCaw is a quadruple threat, conquering music, theater, performance and composition. Conjuring all of his talents into one, McCaw released his debut full-length album, Worried Minds. Drawing from the feel-good energy of '70s music and the longing for new beginnings, Worried Minds showcases an old-school sound with a modern motif. bradleymccawofficial.com; management@bradleymccawofficial.com

DROPS

After a 2023 theatrical release, critically acclaimed documentary film ***Have You Got It Yet? The Story of Syd Barrett and Pink Floyd***, which explores the creative genius of **Pink Floyd** founder **Syd Barrett**, will be released on DVD and Blu-ray and digital platforms on July 19 via **Mercury Studios**. The film was directed by award-winning filmmaker **Roddy Bogawa** and the late, acclaimed album cover designer **Storm Thorgerson** (**Pink Floyd, Led Zeppelin, Paul McCartney, Black Sabbath**), and produced by **Orian Williams** (***England Is Mine, Creation Stories, Control***). Visionaries behind prog rock and British psychedelic music, Pink Floyd chartered a monolithic legacy in both music and cultural history. Syd, who gave the group their moniker by combining the names of two obscure blues players, Pink Anderson and Floyd Council, played a crucial role in igniting that history, then left the group before they met stardom. For more information, contact Carol Kaye at carol@kayosproductions.com.



Freestyle Digital Media has acquired North American VOD rights to the music documentary ***The Blues Society,*** which will be available on all platforms and DVD on July 9. Narrated by **Eric Roberts** and written, directed and produced by **Augusta Palmer,** the film opened in May with screenings in New York and Memphis. It examines the life of the **Memphis Country Blues Festival** (1966-1970) through the lens of race, the counterculture of the 1960s, and the genre of Memphis blues and tells the story of blues masters **Furry Lewis, Nathan Beauregard** and **Reverend Robert Wilkins.** The film ends with a 2017 concert where **John Wilkins** returns to the stage that he last shared with his father, Reverend Robert Wilkins, 48 years earlier. Learn more at thebluessocietyfilm.com.

Due to fan demand, a piano rendition of the series original soundtrack from ***Tales from the Loop*** is available now. Music was created by **Paul Leonard-Morgan,** who arranged and recorded selections from the score for solo piano after the original score prompted hundreds of piano renditions from fans and other musicians. ***Tales from the Loop*** is a

2020 American science fiction drama based on the artwork of retro-futurist Swedish artist **Simon Stålenhag.** The series follows the interconnected lives of the residents of the fictional town of Mercer, OH, which is home to a center for experimental physics and its underground facility known as the Loop. Leonard-Morgan composed the original score alongside **Philip Glass.** For more information, contact Christian Endicio at christian@whitebearpr.com.

Peter Raeburn's award-winning soundtrack to Neon's ***Handling the Undead*** is now available on digital platforms. After winning the Sundance Film Festival World Cinematic Special Jury Award for Original Music, the 18-track Original Motion Picture Soundtrack to the film was released on Nowever Records. **Thea Hvistendahl** directed the film, which deals with themes of death, love and grief as it tells the story of three families whose dead loved ones mysteriously awaken and return to their families. The soundtrack will release on vinyl in September, also on Nowever Records. Contact Chandler Poling at chandler@whitebearpr.com for more information.

WE TV and **ALLBLK** debuted their first music competition reality series, ***Deb's House,*** in June. The new series follows music mogul **Deb Antney**, who launched the careers of artists such as **Gucci Mane, French Montana** and **Nicki Minaj,** on a nationwide journey to find rap's next female superstar MC. Produced by TeamSheed Productions, Antney is joined by colleagues including **L. Londell McMillan, Esq.** from The Source magazine and media personality and **Hot 97's TT Torrez** as judges in identifying eight up-and-coming artists to compete to become Antney's next rap protégé. The series can be watched exclusively on WE tv and ALLBLK. Contact wetv@strategicheights.com for more information.

A new documentary on GRAMMY and Golden Globe-nominated artist **Linda Perry** titled ***Let It Die Here*** made its world premiere at Tribeca in June, featuring appearances by close friends and collaborators of Perry's, including **Dolly Parton, Christina Aguilera, Kate Hudson, Sara Gilbert** and **Brandi Carlile.** A Songwriter Hall of Fame inductee, Perry started her musical career as lead singer of **4 Non Blondes,** going on to produce albums by the likes of **P!nk,**

Christina Aguilera, Alicia Keys, Britney Spears, Adele, Ariana Grande, Celine Dion, Miley Cyrus and more. Through interviews and animation sequences, *Let It Die Here* takes viewers on a journey through the life and career of one of pop music's most outspoken and creative artists. For more information, contact Jaclyn Ulman at jaclynu@grandstandhq.com.

OPPS

Aug. 2 is the last day submissions will be accepted for the **Indie Film Music Contest.** This competition is unique in that it doesn't judge based on sound quality, allowing an even playing field for new or aspiring composers. Learn more at indiefilmmusiccontest.com.

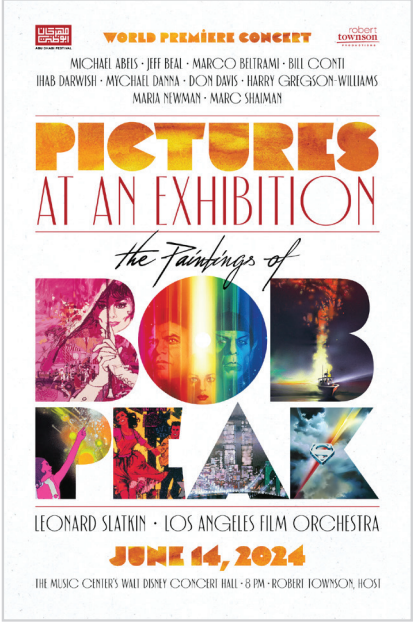
July 31 is the deadline to submit work for consideration in the **International Sound and Film Music Festival** for best picture, film scores, songs and sound. Winners will be notified on Sept. 15 and announced at the festival's live event in October. Visit isfmf.com/apply for application guidelines and more information.

Deadlines are coming up to submit work for the **2025 Sundance Film Festival**, which includes short film categories that encompass music videos. Details can be found at sundance.org/festivals/sundance-film-festival/submit.

PROPS

In advance of the iconic singer, songwriter, actor and activist's **Girls Just Wanna Have Fun Farewell Tour,** ***Let the Canary Sing,*** a new documentary on **Cyndi Lauper,** was released in June. Lauper is beloved not only for her musical talent, but for her support for and defense of women's rights and the LGBTQ+ community. Directed by Alison Ellwood, the documentary film provides a snapshot of Lauper's early life in New York, 1983 debut of ***She's So Unusual*** (which saw a 40th Anniversary rerelease last year), and other projects, from composing the music and lyrics for the Broadway musical ***Kinky Boots,*** to the **Girls Just Want to Have Fundamental Rights Fund** advancing the rights and health of women and girls. Watch the documentary now on Paramount+ and see Farewell Tour dates at cyndilauper.com.

In June, leading composers premiered original concert suites at the ***Pictures at an Exhibition: The Paintings of Bob Peak, A World Premiere Orchestra Concert Event*** in tribute to artist **Bob Peak**. Composers who were inspired by Peak's art, including **Michael Abels, Bill Conti, Mychael Danna, Ihab Darwish, Maria Newman** and **Marc Shaiman**, performed their original work at the event, which was co-produced by Robert Townson Productions and the Abu Dhabi Festival. Taking place at Walt Disney Concert Hall, the event also featured many of Peak's iconic film posters while the Los Angeles Film Orchestra performed portions of the films' scores under the direction of Maestro Leonard Slatkin. The classic films included ***West Side Story, Superman: The Movie, Star Trek: The Motion Picture Apocalypse Now, Silverado, My Fair Lady*** and ***Camelot***. Contact Ray Costa at rcosta@costacomm.com for more information.



At the recent Music Biz 2024 conference in Nashville, **The Mechanical Licensing Collective** (The MLC), an organization helping songwriters and composers get paid, was honored with the Impact Award for Technological Excellence at the third annual Bizzy Awards. The award was given to The MLC for the company's innovative work in the music industry to provide solutions to meet the evolving needs of music creators and distributors. Since their first royalty distribution in 2021, The MLC has exceeded $2 billion in U.S. streaming royalties distributed with a membership of more than 40,000 members. **Dae Bogan**, The MLC's Head of Third-Party Partnerships, also received the Maestro of Metadata Award for his contributions to data processing and credit clarification, and his leadership in developing the Distributor Unmatched Recordings Portal (DURP) to identify and distribute hundreds of thousands of dollars in royalties around the world. Visit themlc.com for more information.

JESSICA PACE is a music journalist-turned-news-reporter based in Durango, CO. She is from Nashville, where she started a writing career by freelancing for publications including American Songwriter and *Music Connection*. Contact her at j.marie.pace@gmail.com.

OUT TAKE

John Paesano

Composer

Website: johnpaesano.com
Most recent: *Kingdom of the Planet of the Apes*

Before John Paesano became an Emmy-nominated, BAFTA-winning composer, he was a kid of the '80s who bought soundtracks in order to relive films he loved while waiting for the VHS release. He learned to play piano and studied classical music with Professor Sally Dow Miller of Conservatoire de Paris, and today has credits in films including Marvel's *Daredevil*, *The Maze Runner* trilogy and, most recently, *Kingdom of the Planet of the Apes*. For the latter, Paesano's experience writing music for video games like Playstation's *Spider-Man and Miles Morales* helped him.

"The video game scoring process is becoming so much more relevant in film, especially one with lots of visual effects. In both cases, you're not working with finished picture," Paesano says. "When I came up in the business, people were so excited when it became possible to work with digital picture, but it changed the way scores were written. When you work with picture, it's very confining, because you're so conscious of visuals and dialogue. Previously, you had to write based on conversations with the director, what the art looked like, character themes. The same is true for working with a film with lots of visual effects, because it's not finished yet. So in a way, I had to adopt an older style of scoring."

With his composition, Paesano respected the previous films in the *Apes* franchise and created a fresh score that was "steeped in the musical language that came before," he says. Paesano's extensive career, which has included working with Jerry Goldsmith, who scored previous *Planet of the Apes* films, and John Williams, taught him that talent in the film scoring world is just a fragment of what's necessary for success. "When you get to a certain level, everyone is really talented and writing professional-sounding, well-produced music.

► LAURYN HILL TOPS APPLE MUSIC'S BEST ALBUMS LIST

Apple Music revealed the top 10 of its inaugural 100 Best Albums list and crowned *The Miseducation of Lauryn Hill* as No. 1. Upon receiving the news, Lauryn Hill told Apple Music, "I appreciate the acknowledgement, I really do, but I'd be remiss not to also acknowledge all of the music and artists who informed and inspired me... Thank you to EVERYONE who was a part of it."

▲ PAISLEY PARK WELCOME VISITORS TO PRINCE'S HOUSE

Paisley Park and the Prince Estate have unveiled a once in a lifetime chance for fans to immerse themselves in history by staying at the legendary *Purple Rain* house featured in the critically acclaimed and award-winning film.

◄ AURORA MAJORA

Norwegian alt-pop artist AURORA's much anticipated fourth studio album *What Happened To The Heart?* is out now via Glassnote/Decca/Petroleum Records. AURORA has described *What Happened To The Heart?* as her "most personal and cathartic album" to date.

▲ SESAC HONORS MUSIC COMPOSERS AND PUBLISHERS AT ANNUAL AWARDS

SESAC Performing Rights hosted its annual Film & Television Composer Awards at Casa del Mar in Santa Monica, CA, in June. Pictured (l-r): SESAC Performing Rights President & COO Scott Jungmichel, Milestone Award recipient Danny Lux, and SESAC's SVP TV/Film Creative Services Erin Collins.

– BRETT CALLWOOD brettc@musicconnection.com

▲ BROTHERS OSBORNE ENTER DRAG RACE

GRAMMY-Award winning duo Brothers Osborne appeared as guest judges on an episode of Paramount Plus's *RuPaul's Drag Race All Stars*. The band recently released the *Break Mine* EP via EMI Records Nashville.

◄ STARS GATHER FOR THE GORDON PARKS FOUNDATION AWARDS

Alicia Keys attends The Gordon Parks Foundation's Annual Awards Dinner And Auction Celebrating The Arts & Social Justice at Cipriani 42nd Street on May 21, 2024 in New York City.

► OUTLOUD WITH KYLIE AND CO.

On Friday, May 31 to Sunday, July 2, Pride Month officially kicked off with the annual OUTLOUD Music Festival at WeHo Pride. This year's lineup included performances from Kylie Minogue, Diplo, Kesha, Keke Palmer, Adam Lambert, and many more. For a special surprise, Minogue brought out Orville Peck.

MUSIC CONNECTION

Tidbits From Our Tattered Past

1984 - Lone Justice - #8

Country-rock band Lone Justice, fronted by a newcomer Maria McKee, stylishly graced the February '84 cover of *MC*. She told us that, "I wasn't writing because I didn't know I could. The only thing I knew how to do was sing." Meanwhile, Arista's then-A&R man Neil Portnow told us for a feature, "We kind of boil things down to a few elements at Arista. First and foremost is the song. And the song, in its basic form, is all that we require to get that initial buzz going."

2007 - Best New Artists - #4

We cast our eyes over the nominees in the Grammy's Best New Artist category for the main feature in February 2003, specifically Avril Lavigne, Michelle Branch, John Mayer, Ashanti and Norah Jones. "Winning the coveted trophy is no assurance of future success," we said. We offered advice for artists going through "Distribution Hell" in our feature. "The biggest mistakes having unrealistic expectations of what a distributor does and how quickly then can accomplish what they need to do" said Pam Horovitz, then President of the National Association of Recording Merchandisers.

Limited backissues available to order at musicconnection.com

The Lord of Death

Chris Barnes' Six Feet Under is back with a putrid gem as a Cannibal Corpse partnership fires again.

By Brett Callwood

Even over the phone, it's impossible not to sense the enormous presence of Six Feet Under vocalist Chris Barnes. To really *feel* it. The man who, if social media is to be believed, is adored and despised in equal measure has an air about him that makes it clear from the off that he doesn't suffer fools gladly. He doesn't mind shutting down a question if he's not feeling it, doesn't have any issue with interjecting to clarify. Barnes is as headstrong and opinionated as one might guess.

But that's only half the story. Because, contrary to popular belief, he's also incredibly charming and charismatic. Anyone believing everything they read, particularly online, might be expecting a gruff, awkward, unfriendly and combative individual when encountering Barnes for the first time. Rather, he's warm and bursting with conversation. His voice is deliberate and thoughtful, but not booming in the manner one might expect from a larger-than-life death metal vocalist. Lyrics are just lyrics, song titles are just song titles, and Chris Barnes is just a dude. A fairly chill, cool, intelligent dude.

Barnes was a founding member of death metal pioneers Cannibal Corpse, a band that formed in Buffalo, NY in 1988 before relocating to Tampa, FL (home base for that extreme metal scene, thanks to the likes of Deicide, Morbid Angel, Death, and Obituary). Barnes would co-write and provide vocals for four Cannibal Corpse albums, including the genre-defining *Butchered at Birth* and *Tomb of the Mutilated.* The lyrics on those two records were all Barnes and, boy, were they controversial.

Stories about publicists refusing to work with Cannibal Corpse, due to some of the more grotesque lyrics and song titles on the *Tomb of the Mutilated* album, were flying around back in the '90s, which isn't massively surprising. You needed a strong constitution just to look at the uncensored sleeve art, which generally depicted undead types indulging in all manner of sordid shenanigans. But the lyrics upped the ante. We can't really reprint them here, but suffice to say that the song title "Hammer Smashed Face" saw Cannibal Corpse at its most restrained.

Ultimately though, it was just an aural horror movie. During this writer's school years, *Tomb of the Mutilated* CDs were passed around under the desks, alongside VHS copies of Texas Chainsaw Massacre. It was an act of teenage rebelion, a rite of passage.

Barnes formed Six Feet Under in '93 initially as a side project, but when he left Cannibal Corpse in '95 citing those oh-so-familiar creative differences, SFU switched to his main concern. This year, SFU released its 14th studio album, *Killing for Revenge*. Three decades into this chapter, Barnes remains a polarizing figure, capable of confounding and delighting.

It's always been that way, and to tell his story properly we need to go back to the beginning. Barnes' introduction to the world of metal came courtesy of the makeup-sporting hard rock stomp of KISS.

"I loved KISS," he says. "The first album I ever got was *KISS Alive*, and then my first tour was seeing KISS on the Dynasty tour. So that started it all, and I graduated to Van Halen and Black Sabbath. I liked other stuff like Jimi Hendrix and The Doors, stuff like that. My family wasn't a very musical type of family. My dad's second wife, she was more into bands and music at the time so she took me to see KISS for my first concert—that was kind of cool."

> "We all recorded it on our own, in different different parts of the country since we're all spread out. I think the most important thing is to put everybody in a comfortable space so that they get a great performance."

From there, Barnes was hooked. He'd seek out obscure European metal bands, while also enjoying the glammy likes of Sunset Strip strutters Ratt. When he discovered the L.A.-based Metal Blade Records label, he felt like he had found some kindred souls.

"If I saw the name Brian Slagel [Metal Blade founder] on it, or Bill Metoyer [MB producer/engineer], I would be like, 'OK, that one wins.' I was a huge fan of Metal Blade and what Brian was putting out, even back then."

Barnes and Cannibal Corpse would eventually sign with Metal Blade in '89, completing that particular circle. Barnes, Corpse drummer Paul Mazurkiewicz and former guitarist Bob Rusay were all friends first–neighborhood metalheads, going to concerts together. They'd listen to Iron Maiden in basements, playing air guitar to those songs. They actually entered a local radio station's air band competition. As their friendship blossomed, they started exploring heavier music, by the likes of Emperor and Celtic Frost.

The friends would, of course, start picking up real instruments, developing their distinctive style, leading Barnes to discover his own unique vocals. Guttural and brutal, even by death metal standards, Barnes really did create something devastatingly fresh (if "fresh"is the right word).

"You know, I think it's just a trial and error thing as far as finding your own voice," he says. "I gravitated towards vocalists like Rob Halford [Judas Priest] and Geoff Tate [Queensryche]. The real heavy, deep vocals didn't really exist. I think during the writing of *Eaten Back to Life* [CC's debut], I was working on more of a Slayer type vocal sound. I think the last song we wrote on that album was 'Buried in the Backyard,' and I remember something clicked. The vocal presentation was a little bit different on that song. Like, if I do this, it matches the distortion and crunch of the guitar tone. So that's really where it started, and it kind of just progressed."

By the sophomore album, *Butchered at Birth*, Barnes feels that the Cannibal Corpse sound was nailed down. It was after that album that he says fractures started to develop in the band dynamic, despite the fact that, in this writer's opinion, the following *Tomb of the Mutilated* album is their best.

"I can't really deny that album," Barnes says. "There were some things that happened during the recording that I wasn't happy with. There became a separation within the band and a lot of that was caused by [producer] Scott Burns and stuff. It would have been a lot better for the band internally to stay in Buffalo. I'm not unhappy with things. But certain people just changed the way this whole thing was working. It just kind of ruined it. I was unhappy with being in the band. But that's all right. It is what it is. We wrote some great stuff. And those albums are really good anchors in both of our careers."

Next year, it will be 30 full years since Barnes left Cannibal Corpse. 1994's *The Bleeding*, the band's fourth album, was Barnes' last with them. For their part, CC hired George "Corpsegrinder" Fisher and they still exist today. Barnes' Twitter/X biography might read, "In 1995 Cannibal Corpse changed their name to Six Feet Under," but he can certainly feel proud of his time with that seminal band. There's just always going to be a little niggle.

"Those albums are bulletproof to me," he says. "But you know, it's different for the guy that was involved with writing for it. You have different memories of what it was like. You see the final product the fans do, but there's bits and pieces that are all wound up in each of those things that are part of my personal life and history. So they mark certain points in time for me as a person. I think that's difficult for fans to understand, when I talk about stuff like this. But it's part of my life."

It was while on tour with Obituary, between chatting with future Six Feet Under man Terry Butler (who has worked with Death and Massacre as well as Obituary), that Barnes came up with the lyrics for *The Bleeding* and then, immediately afterwards, what would become SFU's debut *Haunted*.

"I got them done at the same time," Barnes says. "I just was like, 'Man, this is some good material.' And when things went sour in the studio with Cannibal, I just went on tour with Six Feet Under, our first tour. The Cannibal guys wanted me to cancel it, stay in the studio. I was like, 'No dude.' We worked hard on getting this thing together. So I left and it was the best decision I ever made. It really was, and the tour was phenomenal. I couldn't believe it, how this it was effortless. I got back from the tour and I got a phone call from Alex [Webster, CC bassist]. 'You know, we're gonna go in a different direction with the vocals.' I basically giggled. I was like 'Yeah, man, no problem.' It was a relief."

Quick Facts

- Cannibal Corpse album sleeves from the Chris Barnes era have been banned and/or censored all over the world. They were also banned from performing in some countries, including Germany and Russia. It would be delightful to know what Tipper Gore, who took issue with the far less offensive Twisted Sister and W.A.S.P., made of Cannibal Corpse.
- Barnes designed the original Cannibal Corpse logo, and the Six Feet Under logo.
- Before CC, Barnes was in two other metal bands in Buffalo, NY: Tirant Sin and Leviathan.
- Former members of Six Feet Under includes Greg Gall, Allen West (Massacre/Obituary), Rob Arnold (Chimaira), Kevin Talley (Dying Fetus/Suffocation), Ola Englund (The Haunted), and Steve Swanson, as well as Terry Butler (Obituary/Death).
- Barnes is an enthusiastic campaigner for the legalization of marijuana.
- As well as Cannibal Corpse and Six Feet Under, Barnes has appeared on albums by Torture Killer, IHATE, Cannabis Corpse, Gorguts, Skribbal, and Incite.

Six Feet Under's *The Haunting* came out in 1995, the same year that Barnes left Cannibal Corpse. This year's *Killing for Revenge* is their 14th studio album, and Barnes says that the changes to their sound have been very deliberate.

"I've always tried to throw everything away and just concentrate on the music," he says. "It's not a natural evolution. It's purposefully a technique that I tried to implement. The vocals on *Butchered at Birth* are different than *The Bleeding*. I got deeper for *True Carnage* [SFU's fourth album]. Those songs are vocally deeper than anything I did on Cannibal Corpse. And people just don't understand, or they don't want to look at it like that. People just like to look at the surface value of things. Each album, I don't really care about what I did in the past. I'm not trying to replicate things. I try to add things or do things differently live because it's organic."

2020's *Nightmares of the Decomposed* saw former Cannibal Corpse guitarist Jack Owen [also of Deicide] rejoin his old friend and colleague in Six Feet Under. Barnes and Owen have rekindled the old fire, sharing songwriting and some production duties, and breathing fresh life into the band.

"He's a smart, smart dude," says Barnes of his pal. "I feel like he's easy to work with. I think we both respect where things need to go and what the new album is. It sounds like it's supposed to sound and if it would have been done by anyone else, they would have brought out certain things in the album that shouldn't have been brought out. Now, as you know, people are using ProTools like some magic wand. Those are people that have never recorded analog and just have no flippin' clue. I like the subtlety and organic nature of music and recording. We worked well together in Cannibal Corpse. He was probably my favorite person back then in that band. I just loved him to death as a friend and a musician so I'm really comfortable giving him the reins because I just have such great respect for him as an artist."

That organic nature is all the more impressive when considering that the various members of SFU were all in different parts of the country during the recording.

"Everyone lives in a different corner of the country or whatnot," Barnes says. "I think *Death Rituals* [their eighth] was the last album that we were working in the studio together. That's one good thing about technology nowadays. You can have your own studio and it'll be a high-quality recording. That's the positive side of things. We all recorded it on our own, in different different parts of the country since we're all spread out. I think the most important thing is to put everybody in a comfortable space so that they get a great performance. That's what you want to capture. So, yeah, that's how we did it for this. It's really hard nowadays to afford everyone being in the studio recording like we used to back in the '90s. It can be done just as effectively this way."

While Barnes is the sole remaining

member, Six Feet Under is about more than he and Owen. The man is thrilled with the current lineup, and what each member brings to the table.

"Jeff [Hughell, bass] and Marco [Pitruzzella drums] have been with me for about 10 years," Barnes says. "I'm really fortunate that I have probably the best musicians in metal. This line up's incredible. If you look at it, we have the same amount of original members as Cannibal Corpse, and probably the better two. Jeff is just a killer bass player. Marco's probably the best drummer out there. Jack's the greatest songwriter I've ever been involved with over the over the 30-plus years I've been doing music professionally. And Ray [Suhy] is just a phenomenal guitarist who can play everything from jazz to death metal. So I have the greatest lineup that I've ever had. The lineup now is untouchable."

The frontman says that the major theme on new album *Killing for Revenge* is indeed revenge. Revenge against man, or man's revenge against nature, or both.

"'Compulsive' is about the struggle with a person who's addicted to eating his own flesh," he says. "But I mean, it could be looked at as an addiction to anything. So it's like man against himself."

The songs on *Killing for Revenge* dive headfirst into subjects that are as gleefully vile, graphic and downright grotesque as you might imagine from a Barnes/Owen project. After all, the two men were vital cogs in the Cannibal Corpse band that released such delightfully offensive death metal classics as *Butchered at Birth* and *Tomb of the Mutilated*. Highlights of this latest Six Feet Under opus include the aforementioned "Compulsive," which tells the tale of a disturbed individual in a padded cell, eating himself alive. The lyrics are wonderfully vivid: "Display of carnage for the poor soul who finds you; To discover sick survival that binds you; Heaving lungs the only thing intact; Scattered expelled organs your final act."

"Jack wrote 90 percent of the lyrics on this album, and that was one that he came up with the storyline to," says Barnes. "How you want to interpret it is up to you. You can find deeper meaning or metaphors or symbolisms and stuff like that. But I would say a good interpretation is someone suffering that's devouring himself. You could look deeper as it being about addiction and all sorts of stuff."

The opening song on the album, "Know Nothing Ingrate," was also the first single back in March. That release kicked off the launch.

"I kind of went back and forth on what song should be the first one to throw out into the world," says Barnes. "Jack liked the idea of 'Know Nothing Ingrate.' The lyrics speak pretty directly to certain people in our society now that think they know more about life with very little real world experience. They do research through a search engine to find answers rather than living life, and then tell or criticize others that choose to experience or have experienced life, but thinks they know better than them. So I thought it was a poignant way to start."

Many fans felt that Six Feet Under had suffered a dip in form a few years ago. If that's true, and it is debatable, then the introduction of Owen to the ranks has shaken things up in a very positive way. This second album has solidified it all, and the band is at the top of its game again. So what gear did they use while creating this new album?

"I use the [Shure] SM7 mic a lot," Barnes says. "Back in the Cannibal days, Scott Burns set up a Neumann mic and I fucking blew it up in the first session. I think at that time, it was like a $10,000 mic, but so they weren't too happy about that. An SM7 has always been a great mic, but I've used an SM58 in the studio on a lot of the stuff that I've recorded for Six Feet."

Barnes, to be specific, used a 1990's Electro-Voice RE20 in the studio for the *Killing for Revenge* vocal sessions, and a 1970's Shure Brothers PE50SP on stage. Meanwhile, Owen is endorsed by and uses Railhammer pickups, Crimson Cabinets and Ernie Ball strings. Jeff Hughell is endorsed by and uses Warwick Basses, Neural DSP, and Gallien Krueger. Marco Pitruzzella is endorsed by and uses Vic Firth and Paiste. Ray Suhy is endorsed by and uses Fortin Amplification, Eventide, Jim Dunlop Manufacturing, and Enki Cases.

With that album out, Barnes is hoping to tour the States in 2024 as the band hasn't been on the road in this country for a decade.

"I'd like to get a tour put together," he says. "I would love to get back out on the road. It's been too long. Three of those years were due to the pandemic. I love being on the road. I love being in a tour bus and being in front of people on stage. You know, that's what I was meant to do. So I have missed it so much. We'll be preparing for the next album too."

Regardless, *Killing for Revenge* has hammered home the fact that Barnes is the reigning king of death metal.

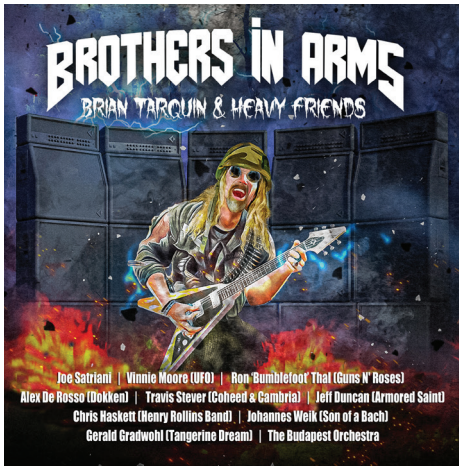
Long may he roar!

GUITARS

HEALING VETERANS WITH BRIAN TARQUIN

I have always had a special spot in my heart for military veterans. I feel they have always been forgotten in our world and taken for granted. I remember seeing homeless Vietnam veterans living in the subway and streets of New York City where I grew up in the '60s and '70s. It was a disgraceful site because at that time no one seemed to care about veterans. My father was a World War II veteran serving in the South Pacific from 1943-1946 along with millions of other soldiers. He told many stories of his comradery with his fellow marines and how they all looked forward to the G.I. Bill. So, during college back in the '80s I joined the ROTC (Reserve Officers' Training Corps), serving a short stint in the military and doing basic training at Fort Knox. Even though I didn't stay in the service, it had a deep impact on me to respect the men and woman who serve.

As for veterans' needs, some of issues today are issues that have always plagued veterans as post-traumatic stress disorder, depression, anxiety, substance abuse, and health issues. Homelessness is one of the end results of some of these issues and is heart breaking because these men and woman have put their lives on the line to keep us all safe at home. Hence, I wanted to draw as much attention as I could to veteran problems and what better



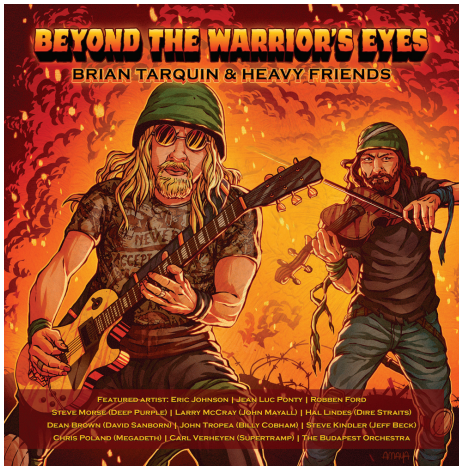
way than through music. I did a lot of research to find very reliable charities ultimately deciding on the Fisher House Foundation and Hope For The Warriors.

Larry Coryell once told me in the studio that "we as musicians have to do as much as we can through our music to make people aware of social issues." I hope that people can let their emotions take them to inner peace and happiness. I consider myself to have been very fortunate in life to have found music at an early age. I found that no matter what changing moods I have gone through in life, music has been the great equalizer. No matter if it is pain, happiness, sadness, anguish, exhilaration, love, music has played a key role in helping me cope and keep well adjusted. So, what better way to show appreciation to veterans, than through music.

Charities

I have produced a number of these charitable releases and it is not an easy undertaking. There is a lot of planning and coordination that goes into these albums in order for them to be successful. My two recent releases *Brothers In Arms* (2023) and *Beyond the Warrior's Eyes* (2024) were recorded over the Pandemic. Because of that there wasn't a lot of personal interaction with the guests as everyone was on lock down. Also, there is a certain amount of vetting and research I have to do in order to choose the right players and compositions.

So, for *Beyond The Warrior's Eyes*, I chose to support the charity, Hope For The Warriors, who provide medical care, mental health counseling, professional training and education, physical conditioning and transition services for wounded, ill, and injured Marines and Navy members. Hope For The Warriors was founded by military families aboard Marine Corps Base Camp Lejeune, NC in 2006 as they witnessed firsthand the effects war imparts on service members and their



families. Hope For The Warriors has remained grounded in family values as the organization expands both the span of programs offered and the number of wounded, family members, and families of the fallen assisted.
hopeforthewarriors.org

Special Donation Page:
support.hopeforthewarriors.org/fundraiser/5140679

For *Brothers In Arms* I chose the Fisher House Foundation who supplies housing to veterans' families while they are hospitalized. It was started by patriot and philanthropist Zachary Fisher. They build comfort homes where military and veteran families can stay free of charge, while a loved one is in the hospital. They have helped over 430,000 families since the first doors opened in 1991. Fisher House has given scholarship awards to 15,000 students totaling $27 million. They also have a program called Hero Miles where over 70,000 airline tickets are provided to service members and their families, worth nearly $105 million.
fisherhouse.org

The Players

I love collaborating with other guitarists on special projects for helpful causes. I'm always trying to outdo myself with composing and guests on these records. All of the guest guitarists are seasoned instrumentalists as well, which makes it a perfect fit. So, I wanted to create an instrumental studio version of benefit projects like ARMS Charity Concerts envisioned by Ronnie Lane for researching multiple sclerosis. The concerts featured a star-studded line-up of British musicians, including Jimmy Page, Eric Clapton, Jeff Beck, Steve Winwood, Bill Wyman, Kenney Jones and Charlie Watts. The charitable efforts of Hear 'n Aid by Dio for famine relief in Africa came to mind as well.

The two albums *Brothers in Arms* and *Beyond the Warrior's Eyes* were recorded over the Pandemic, so I performed all of the bass parts, rhythm guitar parts, guitar melodies, keyboards and solos (other than the obvious guest solos). I used my longtime friend and session drummer Reggie Pryor. I am a stickler for detail, so the Pandemic gave me the opportunity not to rush and take my time to get sounds and tones correct. I first contacted each of the guests that I thought would make a good fit for the project. Then once they agreed, I composed each track for that particular guests' style. For instance, I spoke to Joe Satriani and he was very interested in contributing to the album. I composed something special for him and created "Speed of Sound." I imagined a scene in the deserts of Iraq where the skies were blackened by a storm as American troops were lost in valley of death trying to get back to safety. I wanted to paint a feeling not only of great aggression but also a scene of desperation and dramatic emotions. Sure enough, Joe really liked the track and within two weeks he sent me back the final solo you here in the song.

I took the same approach with the song "Luxor." I initially composed it on the bass guitar before the Pandemic. Again I enlisted

studio ace Reggie Pryor to record drums. We set up my Ludwig John Bonham drum set in a live room in my house in Florida. The opening riff (which repeats during the middle breakdown) was originally a bass riff, but I thought Ron "Bumblefoot" Thal could do justice to it on the guitar, as you hear on the final version. I was going for that classic Iron Maiden vibe from *Powerslave*. I envisioned the ruins of the ancient Egyptian city of Thebes as the background for an epic battle. I wanted to evoke emotions of urgency and reciprocity of imposing forces, a theme of victory for American troops. I was very happy with Ron's solo bits and performances, which completed my overall vision.

Another very interesting song was "Hounds of Hell" which I recruited a wonderful young guitarist from Germany named Johannes Weik from the band Son of a Bach. I discovered him a few years ago from the song "Bourrée," which is fantastic combination of heavy metal guitar and classical music. The video is a gas! They dress up in the Baroque fashion, wigs and all—it is simply brilliant! So, I sent him the song with a temp track of strings to solo on and Johannes didn't disappoint—he performed a fantastic solo. I then hired the Budapest Orchestra to record the final string parts live in Europe. This was an elaborate process by getting proper orchestra charts and making sure all of the instruments are arranged correctly. Once they were recorded in Budapest, I had to fly all of the instruments into the final session and mix. It took some doing but I am extremely pleased with the final outcome.

For the song "Beyond the Warrior's Eyes" featuring Jean Luc Ponty I again knew his style and custom composed the song for him. At the time I was living near Woodstock NY during the height of the lock down, so I sent him the track virtually. For this particular song I wanted to revive those glorious days when rock met jazz funk in the '70s on such classic albums as Jeff Beck's *Blow By Blow* and Mahavishnu Orchestra's *The Inner Mounting Flame*. In fact, there is another song featuring a former Mahavishnu violinist Steve Kindler entitled "A Soldier's Journey" featuring The Budapest Orchestra as well. Steve was on the classic album *Visions of the Emerald Beyond* later replacing Jean Luc Ponty in the band and played with Jeff Beck and Jan Hammer.

> *"I use a lot of classic analog gear and real tube guitar amplifiers."*

I am also a fan of Eric Johnson's guitar playing. I was turned on to him when I caught his show at the China Club in New York City in 1986 before anyone knew who he was in the music world. He was playing the "Cliffs of Dover" years before it became a huge radio hit. So I composed "The Gates of Valhalla" specifically for his style so he laid down his solo and it was received quite well. When I compose each of these songs there is always a background scene in my mind I envision as the subject. This song in particular conjured up scenes of fallen warriors outside Valhalla, the Norse mythical "Hall of the Slain" in Asgard. There, the god Odin presides over all of the warriors who have died in combat waiting to rise again to help Odin fight against Jötunn.

One of the challenges recording instrumental music is to get the song across to the general public because there are no words or lyrics. I always like to make the music thematic, describing some sort of story to the listener. This helps a lot to keep their attention and interest in the song. I learned this craft during my contemporary jazz artist days, seeing how people reacted to my music, both radio music directors and listeners. For instance, I worked in the studio with Larry Coryell right before his death on a charity album called *Orlando in Heaven* on three songs "Metropolis," "Pulse 49" and "Tocar Modera." It benefited the Catholic Charities of Central Florida, who provided case management and supportive services for victims and family members of the Pulse nightclub shooting in Orlando.

Larry was a great storyteller through his music as he explained when he first came to N.Y.C. in the 60's. He was going up a six-floor hippie walkup in the village and he saw this book called *You Are All Sanpaku*, written by George Ohsawa. Sanpaku is a Japanese term meaning, "three whites" referring to eyes in which either the white space above or below the iris is revealed. The theory being when the "sclera" (the white part of the eye) is visible beneath the iris, it represents physical imbalance in the body. Usually claimed to be present in people who have addictions to alcohol, drugs or people who over-consume sugar or grain. In short according to Ohsawa, Sanpaku is a sign from nature, that one's life is threatened by an early and tragic end. He claimed that the only cure would be by a macrobiotic diet emphasizing brown rice and soybeans. One of Larry's last albums was called *Barefoot Man: Sanpaku* (2016), musically evoking this story. Fantastic album and I urge everyone to listen to it!

The Studio & Recording

I consider an important aspect with these projects is the way I record. I use a lot of classic analog gear and use real tube guitar amplifiers. I have an array of guitars that I use to color each particular song. I look at all of these tools as using the whole crayon box

of 120 colors. Each guitar, amp, preamp, mic, etc. is a certain crayon color to help enhance a song's picture. I love working in the analog domain because it sounds just like the albums, I grew up with and nothing sounds like drums, guitar and bass on analog tape!

Now down to the nitty gritty of recording. I have a very unique mobile recording studio called Jungle Room Studios housed in a 28-foot custom made trailer. For me this is a dream because no matter where I go or move the studio stays exactly the same, no removing snakes and cables. I just use the main electrical hookups at the new site. I really designed it with The Rolling Stones Mobile in mind, where some of my favorite albums were recorded from Led Zeppelin to Deep Purple and beyond. I have a large breakout box in the front of the trailer so I can record live musicians and drums on site.

The trailer was designed in Southern California, equipped with two separate rooms, a live room and a control room with 10-foot ceiling heights. At the center of the studio is a modified 1986 Trident 24 Series 28 channel 24 bus w/TT patch bay housing a custom-made GMPS 18 Power Supply. I have everything running through the Trident mixer, including Pro Tools and Logic because it enables me to use the warmth of the Trident's EQs, aux sends and effects from outboard gear. I have all of the analog outboard gear hard wired into the Trident's patch bay. For guitars I used the BAE 1073 Mic Pre with a 1084 EQ section for the microphones and then patched directly into the Otari MTR 90 - 24 track 2" Analog Tape Machine. Sometimes I would use the Trident's built-in preamps as well, depending on the track. I would not compress going to tape, but during mixdown, I used the Rupert Neve 5043 Duo Compressor/Limiter on the rhythm guitar tracks and melodies. Another favorite compressor is Chris Yetter's Audio Scape 76A Compressor & Audio Scape 6386 EDITION V-COMP MU. So, I am using the best of both worlds, analog for warmth and digital for ease of editing. On top of that I recorded the final mixes down to a two track 1/4" Ampex 440c analog tape machine. All mastering was done right off of these reels at Airshow Mastering in Boulder, CO.

Amps

I used real tube guitar amplifiers on the recording of these albums, no "I Can't Believe It's Not Butter" amp simulator plug-ins. For example, 1969 Fender Super Reverb, Marshall Plexi Head with Mark Cameron Modified High Gain, 1984 Marshall JCM800 2x12 combo, 1979 Mesa Boogie Mark IIb 1x12 combo, Rivera Quiana Studio 1x12 combo, Fender Prosonic head, EVH 5150 III head, 1985 Mesa Boogie Mark III head and a Mesa Boogie SOB head. I have an amp switcher that enables me to switch between any given amp head to any given speaker enclosure in a custom-made isolation booth I built in the studio. The booth contains a 1975 Marshall 4 x 12" cabinet with vintage Celestion 30s, 2014 Orange 2x12 cabinet with Vintage 30s and an Ampeg MICRO-CL Bass Stack.

Guitars

Guitar-wise, I used my 2020 Gibson Les Paul Standard Goldtop Triple Burstbucker pickups, 2020 EVH Striped Series Shark Burgundy, 2020 Fender Jimi Hendrix Stratocaster Signature, Sire Larry Carlton H7 335, 2019 Fender Jeff Beck Signature Strat, Gibson Midtown Standard with P90's, 1997 Gibson Les Paul Custom Shop, 1978 Gibson Les Paul Goldtop Deluxe, 1983 Kramer Baretta super Strat, D'Angelico Premier DC Semi-Hollow, 1999 Guild Acoustic DCE 1 guitar with L.R. Baggs Dual Source Microphone pick-ups, 1998 Ovation Celebrity 12 string and an SG I hand-made over the Pandemic out of a mahogany wood block. I installed a Whole Lotta pickup in the bridge position and a Pearly Gates in the neck position. It sounds fantastic, conjuring up those classic Jimmy Page tones on the track "Hounds of Hell". As for basses I used a 1989 Yamaha Attitude, 2020 Custom Rickenbacker 4003 Bass and a 2012 Ibanez 8 String RGA8.

Pedals

As for pedals I used a Dunlop Univibe, Snarling Dogs Super Bawl Whine-O Wah, Snarling Dogs Mold Spore Wah, Morley Classic Wah, Dunlop Talkbox, Tech 21 YYZ Geddy Lee Signature SansAmp, Keeley Ibanez Tube Screamer TS 808, EVH MXR Phase 90, DigiTech Whammy Pedal.

Microphones

I would use the following microphones to record the amps, some in a live room and some in the amp booth: Beyerdynamics M160 Ribbon, Royer R101, SE Voodoo VR-1, Sennheisser 609, Electro Voice RE20 Cardioid Dynamic, Sennheiser MD-421, SE Z5600a II Tube Microphone, SE RT1-Ribbon Tube Microphone, AKG D112 Large Diaphragm Microphone. However, one of my favorites has always been the Beyerdynamics M160 Ribbon for amps for its clarity and durability. I have blown many a ribbon putting it in front of a Marshall cabinet.

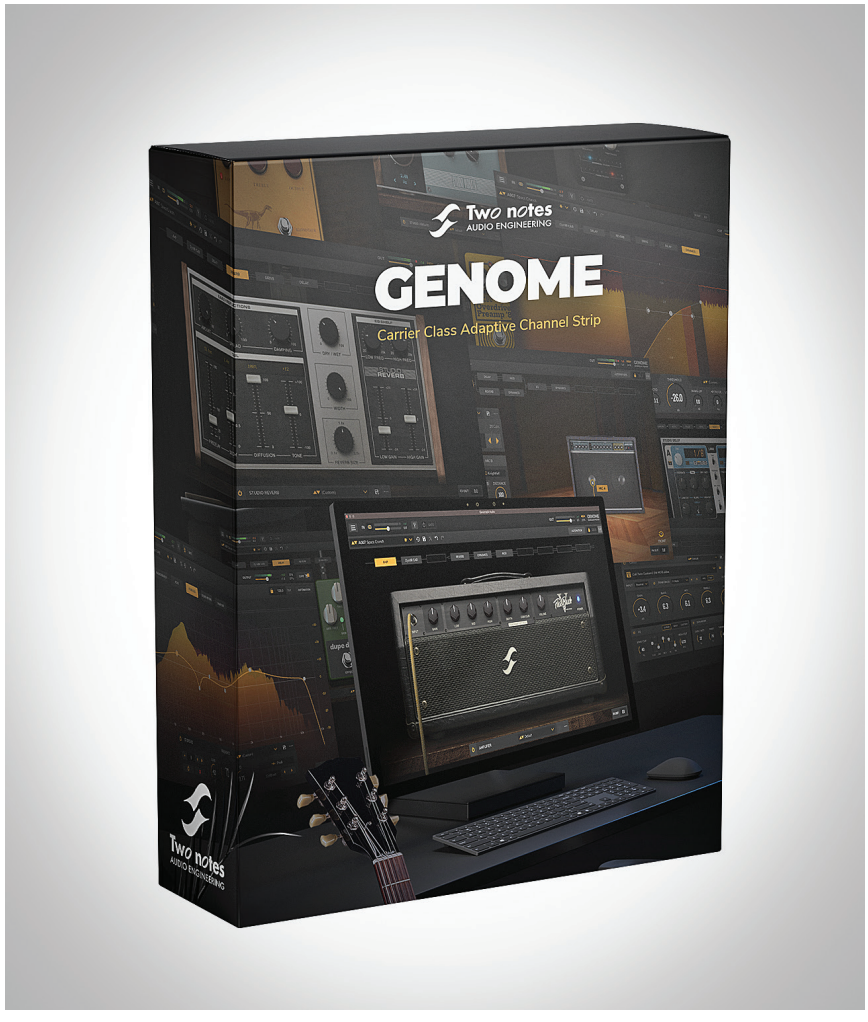
Undertaking such large charity projects is certainly a challenge, but for me it has always been a labor of love. Having been an artist/composer/producer for 30-plus years I have been very fortunate in meeting and becoming comrades with many of my guitar heroes. I even have an NPR radio show called Guitar Trax on WFIT 89.5FM and WFIT.org in Florida, where I have interviewed many of the guitarists featured on these albums, which helped build our musical rapport. I try to be as transparent as possible and encourage people to donate directly to these organizations via their respective websites.

For these latest releases *Brothers in Arms* and *Beyond the Warrior's Eyes,* it took me from 2019 to 2022 to complete them from start to finish, which I think in part was because of the Pandemic and subsequentially the lockdown globally. It's was very difficult time for everyone in the world and how it affected everyone's psyche moving forward especially younger children has been quite detrimental. But I always believed that during such trying times the best way to overcome these difficulties is to be creative. Hence, I tried to put this time towards positive healing for a great cause as our veterans. There were times I would go into the studio at night and it was daylight when I let. But for me this is positive energy, used for a great cause!

Two Notes Genome

Genome from Two Notes Audio Engineering is an adaptable channel strip designed to deliver an end-to-end professional grade self-contained signal path in a plug-in format. Over four years in development and just released at this year's Winter NAMM show, Genome has been designed to deliver pretty much everything a discriminating modern guitarist might need. Genome is available in all mainstream plug-in formats including VST3, AAX and AU. Featuring an ever-growing roster of amplifiers, pedals, class-leading virtual cabinets and essential studio effects, Genome is designed to be used both as a comprehensive desktop recording tool and as a hybrid backline. Genome replaces Two Notes Engineering Wall of Sound as well as incorporates most of the software functionality of Two Notes older C.A.B. M/M+ and the new OPUS hardware Preamps as well.

Genome features a familiar lane-based user interface meaning you simply click a blank component slot and then select the Genome component you want. Genome is designed to deliver end-to-end tone shaping as soon as you install it. Genome comes with hundreds of stock presents organized into eight banks of presets with 100 presets (or "RIGs" as Two Notes Engineering calls them) per bank. Genome comes with a huge variety of great sounding presets in all the familiar categories which you can use as a starting point to craft your tone.



In addition to a diverse mix of clean, crunch, and overdrive tones, you also get a selection of custom crafted presets from YouTube personalities, famous guitar players, producers, etc, in a variety of assorted styles.

For the big picture, simply click the Lane Merge Mixer icon to bring up Genome's lane mixer which allows you to adjust the pan, phase, level, width as well as control the stereo mono configuration of each lane of your RIGs. Genome can also easily switch to series or parallel signal processing modes. To merge back to series processing, click on the node switch between your selected components and select a merge option to immediately route both lanes to a single chain.

With Genome you're getting the bulk of Two Notes current software functionality including full control over your preamp and power amp stages as found in their OPUS Preamp giving you full control over pre and post effects, input, and output levels and more. Genome's TSM or Tube Stage Modeling section offers a wide range of power tube options. There are also plenty of options for configuring your preamp section however you want which is something very few amp modelers offer. Genome also features an on board Pedal engine that gives you a wide variety of emulations of classic pedals. Another great feature on Genome is you can split the signal into parallel signal paths and have stereo RIGs meaning you can have two delays, two cabs, pretty much what you can think of in terms of configuring your RIGs stereo signal path.

Genome also allows select third party A.I. amp and pedal captures to be loaded into Genome Codex (Neural Amp Modeler, AIDA-X and Proteus captures for example) and then use Genome's A.I. enabled technology to help you further sculpt your tones. If you own a library of Two Notes DynIR's, you can call those up in Genome as well.

Genome also allows you to incorporate your existing DynIR Cabs, so if you currently own, for example, a license to the Two Notes Wall of Sound library that you had purchased, they will automatically be imported into Genome.

Sum it all up, Genome from Two Notes Engineering delivers an all in one amp modeler in plug in format that rivals the sound quality and sophistication of or just about any hardware based Amp—Multi Effect modeler currently available. While its user interface is relatively easy to navigate, Genome offers enough depth and sophistication to keep even the most die-hard tone tweakers happy.

Just as important as delivering a great product, Two Notes Engineering as a company has, in my experience, been consistently good at supporting their customers. Personally, my end user experience as far as managing, updating and migrating my end user licenses from one Two Notes Engineering product to another has always been transparent and worked flawlessly.

At the time of this review, if you are the owner of any Two Notes hardware products, they will give you a completely free and full license to Genome at no charge. I think it says a lot about Two Notes Engineering as a company, not to mention I think it is a very smart marketing move that will keep a lot of existing Two Notes Engineering customers happy and loyal to the brand.

Genome from Two Notes Engineering is available now for just $79.99, which is a true bargain for all of what you're getting.

Find out more at: two-notes.com/en/genome. A 14-day free trial version is also available.

Sennheiser HD 490 Pro Headphones

The HD 490 Pro is Sennheiser's latest professional grade headphones and are designed to assist you in your day-to-day audio production by providing a more natural spatial experience ideal for tracking, stereo or binaural mixes.

The HD 490 Pro headphones feature an open back design with a 38mm dynamic transducer, capable of reproducing a frequency response ranging from 5Hz all the way up to 36kHz. Sennheiser's HD 490 Pro headphones are designed around an open-back design that delivers an extremely wide dimensional soundstage designed to give you the sonic clarity you need when making critical mixing decisions. The design of the headphones, choice of the components, overall construction, and even the earpads play a role when it comes to shaping the HD 490 Pro's sound characteristics. At its core, the HD 490 Pro features a state-of-the-art neodymium magnet and an innovative low-frequency cylinder. These two components work together to deliver an accurate reproduction of bass and sub-bass frequencies, which help to pinpoint and resolve low-end frequency reproduction that will affect the overall clarity of your mix.

The HD 490 Pro features a stainless-steel headband and a well-thought-out yoke and earcup design that help keep just the right amount of pressure on your head, so the headphones are secure but comfortable for long mixing sessions. The Sennheiser HD 490 Pro is without a doubt one of the most comfortable, lightweight headphones I've ever tested.

The earcup design on the HD 490 Pro headphones features Sennheiser's open frame architecture, which helps limit reflections and avoids low frequency standing waves that would otherwise color your mix. This means that your headphone mix will always be acoustically transparent.

The HD 490 Pro comes standard with two sets of earpads. The producing pads are made from a velvet-like material, while the mixing pads are made from a denim-like fabric. The producing pads provide warmth to the low end, which helps to minimize ear fatigue over long sessions.

The mixing pads on the HD 490 pro are designed to be more linear up to 1k, which provides a more analytical response for making critical mixing decisions. While each set of earpads are a purpose-built tool to help you achieve the best possible mix in all kinds of tracking and mixing situations, you may find that you prefer one or the other based on your personal preferences. Just keep in mind that the different earpad materials will have an influence on the overall frequency response of the headphones.

Swapping the earpads on the HD 490 Pro is quick and easy. Simply place your fingers on the inside and grip tightly with your palm on the outside of the earpad. Hold the earcup firmly with your other hand and gently pull it apart.

To place an earpad back onto the headphones, simply line up the plastic tabs on the inside of the earpad with the plastic clips on both sides of the earcup. Once aligned, use your palm to firmly press down on both sides of the earpad as well as the top and bottom, and it will click into place. Double-check that all six hooks are securely locked in, and you're good to go.

Since they're designed to be washable, you can also remove the HD 490 Pro's earpads anytime they need cleaning. This not only keeps them looking good, but also helps them last longer by removing dirt and oil that build up over time.

If you wear glasses, the earpads even have a special channel built into the padding so they'll sit comfortably without pushing on your frames, a cool feature I have never seen on any other professional headphones. On the bottom of the earcups are connection ports that allow the cable to be swapped to either the left or right side with a reassuring, solid click, letting you know it's secure.

An integrated coil loop at the foot of the cable acts as a barrier between the cable and headphone to minimize structure-borne noise that could otherwise make its way up the cable as you move around. You'll also see and feel braille character marks on the pivot point of the left yoke, so you can quickly tell which side should be on the left or right side of your head.

As a no charge add-value bonus, each HD 490 Pro includes a free full license to dearVR Mix SE plug-in from Deere Reality a division of Sennheiser. The dearVR Mix SE software is easy to use and places you in the sweet spot of your mix, turning your DAW into a virtual mixing environment allowing you to simulate the acoustics of world class mixing studios, helping you ensure a balanced, consistent translation of your mix across a wide variety of listening environments such is in your car, in your living room, etc.

Sennheiser's HD 490 Pro includes a 1.8-meter cable, a set of producing pads, and a set of mixing pads. The HD 490 Pro Plus adds a second longer 3-meter cable, an extra headband pad, and a sturdy case to protect your headphones.

Sennheiser's HD 490 Pro headphones are available now for MAP $399. The HD 490 Pro Plus are available now for MAP $475.

For more information check out sennheiser.com.

Marc DiLorenzo: CEO, Seymour Duncan

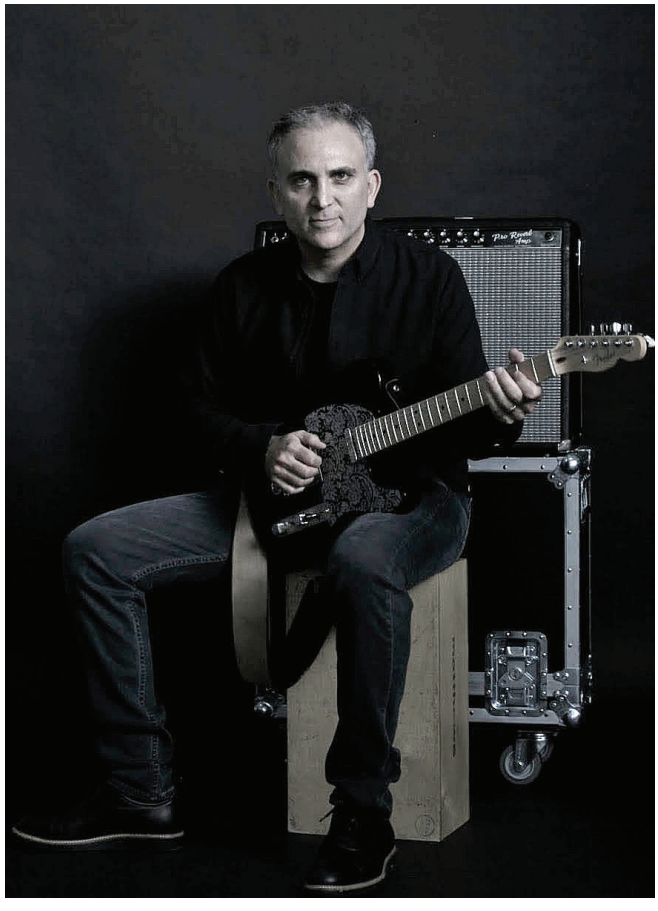
As a child, Seymour Duncan CEO Marc DiLorenzo was inspired to pick up the guitar by his British Invasion harmonic heroes Pete Townshend and Keith Richards. He bought his first, a Yamaha acoustic, from N.Y.C.'s legendary Manny's Music. For the initial post-college phase of his career, he lent his talents to Wall Street. But music's call would not be silenced. In the early 2000s he spent three years composing for TV and in 2020 launched his guitar collaboration site 2gthr.co. Then a friend tipped him off about the frontman vacancy at powerhouse pickup-maker Seymour Duncan and, after multiple auditions, he landed the gig in October, 2022.

Music Connection: What sets Seymour Duncan apart from other pickup companies?
Marc DiLorenzo: We have a strong heritage and culture of service to musicians. It's one of the things I spoke with Cathy [Duncan], Seymour and their son Derek about when I started. You feel it when you walk into the building. It's what the company is all about. That goes back to Seymour. When he had an interest in developing new tones and sounds before the company started, he reached out to some of his heroes like Bill Carson at Fender. That sort of thing has stuck with us and we always want to pay it forward and be responsive to customers.

We have a select group of artisans that work here including Maricela "MJ" Juarez, who's been with us for more than 40 years—almost as long as the company's been in existence. We call her "The Queen of Tone." And our head of Engineering, Kevin Beller, has been here for even longer. This all enables us to be nimble in product development. Any new idea can be prototyped in a day. I believe that's unique to Seymour Duncan. Our products have been hand-built here in Santa Barbara since 1976.

MC: Seymour Duncan are sometimes the stock pickups in Gibson, Fender, Ibanez, etc. How hard is it to approach/convert a company such as Rickenbacker, which makes its own pickups?
DiLorenzo: We have great relationships with virtually every major guitar brand and many make their own pickups. We work with them where we can add value to a particular guitar model. A company like Fender will use its own pickups on many models and ours for others where it means something to the customer. Rickenbacker has their tradition of the pickups that were developed for those original guitars and they stay within the lane of what they do.

MC: Do you work closely with guitarists/artists when you work to innovate an existing product or to create new ones?
DiLorenzo: Yes, very closely. We don't want to create new products in a vacuum or [offer] a solution that's in search of a problem. We're always in active listening mode so artists are one constituency where we consider their needs and how they're changing, especially when there's something specific they're looking for. That's where our custom shop in combination with our experienced engineering team really comes into play.



It's interesting because some of the artists are quite technical while others are not. For example, Joe Bonamassa really understands gear and has a fabulous collection of guitars. Sometimes he'll bring in a particular vintage one and ask us to create a set of pickups that will duplicate their exact tone. Of course the pickups made in the fifties and sixties all had inconsistencies. One may have been wound differently than another or been exposed to different elements over the years. Brandon Ellis [lead guitarist of the Black Dahlia Murder] is a DIY guy and we just came out with a signature [high-output Humbucker] pickup for him called the Dyad. He also understands pickup technology and had some very specific ideas.

MC: What's one of your favorite anecdotes from your time at Seymour Duncan?
DiLorenzo: Certainly I love hearing stories from Seymour about things like delivering a custom pickup to Jimi Hendrix backstage. I also love the story of how MJ [Maricela Juarez] began work here. She came to drop off a friend for an interview but was coaxed into coming in herself. She's now been here for more than four decades.

During my time, artist visits have always been special. They're incredibly nice, down to earth and interested. Jared James Nichols was here recently, pulled out his guitar and performed. Our entire operation stopped and was dancing on the production floor. It's always a cool connection. James Taylor also dropped by recently and spent the afternoon touring the factory, and asking really insightful questions.

MC: What are the three most important lessons you've learned about being in the music/guitar business?
DiLorenzo:
1. Passion is key.
2. The magic of human connection is powerful.
3. Teamwork is crucial. That's where culture comes into play and helps us execute on our strategy. Many people have been here for 20 or 30 years and they really understand what we're trying to achieve.

MC: What's in Seymour Duncan's future?
DiLorenzo: There's a lot of opportunity ahead. I estimate that no more than 30 percent of guitarists have upgraded their pickups so there's a chance to help them understand the why and how of upgrading. That ongoing education is one thing. We'll also continue to increase the pace of innovation and new product development. The custom shop's ability to prototype and invent quickly will be leveraged. We've taken some of the higher-volume models they used to build and moved them to our production floor—so they're still hand-built. But that allows the custom shop to focus on ingenuity and to develop things that might become production models. Lastly, we'll work more collaboratively with all of our stakeholders. What it means to be a musician today is different, clearly, than it once was. We want to support that, partly by creating a product that's unique to them, both in tone and aesthetics—the way that pickups look. But also in how we partner with them, to help them earn their living.

Visit seymourduncan.com, 2gthr.co

Yelawolf

War Story

Slumerican

Producers: Various

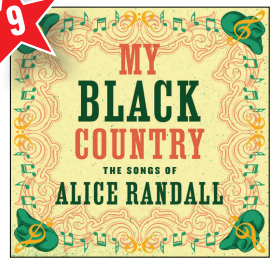
With 25 songs, styled as a double album, *War Story*, is Alabama's own Yelawolf's eighth studio release. One part of the album focuses on Yelawolf's upbringing, which is more personal and more vulnerable; whereas, the other side of his LP delivers more of his classic "Trunk Muzik" flair, which made Yelawolf who he is today. *War Story* is more than a double album, it's a synopsis of Yelawolf's musical evolution. It's a curated blend of truth with revolution and subjective stories with beats that match. **– *Adam Seyum***

Various Artists

My Black Country: The Songs of Alice Randall

Oh Boy Records

Producer: Ebonie Smith



Contrary to popular belief, there's a rich history of Black musicians playing a starring role in country music. One example is Alice Randall, who's been penning songs on Music Row for more than four decades. This album honors her contributions by reinterpreting select ballads, the voice of a different woman of color with every track. It finishes with Randall's daughter delivering a radical version of "XXX's and OOO's (An American Girl)." **– *Andy Kaufmann***

Kacey Musgraves

Deeper Well

Interscope/MCA Nashville

Producers: Kacey Musgraves, Daniel Tashian, Ian Fitchuk

Only good seems to be coming out of Electric Lady Studios lately and Musgraves is no exception. Life-lessons and experiences are wrapped up nice 'n tight in a beautiful 14 song package. Lovely vocals surround exceptional guitars and percussion as everything just comes alive when Musgraves steps up to the mic; she seems to be singing just for you. Every song is handled with TLC and nothing is overlooked in production as each song is better than the previous one. Creativity, not just in the music, but in the lyrical content, make this a big hit. **– *Pierce Brochetti***

Kahil El'Zabar's Ethnic Heritage Ensemble

Open Me, A Higher Consciousness of Sound and Spirit

Spiritmuse Records

Producer: Kahil El'Zabar

Kahil El'Zabar is a musician only in the game for the joy of artistic expression and cultural connectedness. His Ethnic Heritage Ensemble, a far-reaching jazz trio with African American roots, is never going to sell out Madison Square Garden. Instead of fame, the focus remains on matters of the soul, from leadoff track "All Blues," an intriguing twist on the Miles Davis composition, to the metamorphic closer, "Open Me." **– *Andy Kaufmann***

Little Feat

Sam's Place

Hot Tomato Productions/MRI

Producer: Little Feat and Charles A. Martinez

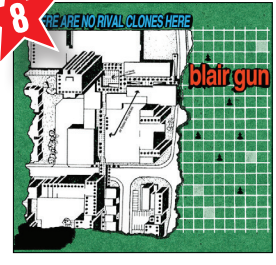
For their first studio recording in a dozen years, renowned swamp rockers Little Feat decided to focus exclusively on the blues. Covers of Willie Dixon and Muddy Waters tunes account for a good portion of the album. Originals include "Last Night," a tribute to Ed Bradley of *60 Minutes*, who was a friend of conga player Sam Clayton. Clayton sings lead on every track, and his voice perfectly fits the genre. It's unfortunate this sameness dulls the excitement. **– *Andy Kaufmann***

Blair Gun

There Are No Rival Clones Here

Enabler No. 6 Records/Sonablast Records

Producer: Eric Baur



San Diego post-punk outfit Blair Gun are sharp and quick to the draw, and on the latest sophomore release, they show they can be grownups with grins. Standout single "The Thief" as well as "Bitter Men" are tight, screaming (growling) garage rock influences loud and clear. "Beat Happened" should be the track that takes Blair Gun to the next level–it's retro, yet refreshingly new, sing-songy, high-energy fuzzy synth-pop. **– *Joseph Maltese***

Zeal & Ardor

GREIF

MVKA

Producer: Marc Obrist

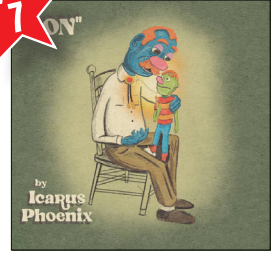
Swiss avant-garde metalheads Zeal & Ardor are back, and this time as a complete unit. Where previous releases were written/recorded solely by frontman/founder Manuel Gagneux, *GREIF* features the touring six-piece together as one. This time around the band take calculated risks further from their black metal roots—a risk that feels much safer thanks to the commercial success of acts like Sleep Token. *GREIF* is still very much unique to Z&A and I'm here for it. **– *Andy Mesecher***

Icarus Phoenix

Son

Icarus Phoenix

Producers: Jed Jones, Drew Danburry



Deliberate and in-your-face story-telling with psychodelia-like music in the background. Danburry is a consummate raconteur with flair for finding the most delicate and faint method of breaking your will. From country-ish-esq ballads to pop induced harmonies, the music transports you to another demension, to a land far, far away, and delivers the goods, even if you don't want them. **– *Pierce Brochetti***

To be considered for review in the Album Reviews section, you must have a record deal with a major label or an independent label with an established distributor. If you do not, please see our New Music Critiques section.

Midnight Daydream

Contact: rileycameron1193@gmail.com
Web: midnightdaydreamband.com
Seeking: Booking, Film/TV, Label, Production
Style: Rock, Hip-Hop, Alternative

Production 8
Lyrics 8
Music 7
Vocals 7
Musicianship 7

SCORE: 7.4

The first track that kicks in when clicking yourself into Midnight Daydream's Spotify is a industrial-tinged instrumental banger called "Welcome." This, as it turns out, is a cool little misdirect. By the time "Losing Faith" leaps out like a cousin at an intervention, we're completely disarmed. The old bait and switch. In fact, though, Midnight Daydream's electronic-heavy rap-metal is well-constructed, cleverly produced and excellently performed. Linkin Park is the obvious reference point and, should Midnight Dream see success, one suspects that they'll get sick of hearing about it. But the songs are catchy, crunchy, and not without lyrical depth.

Riven By Ravens

Contact: wilson.paul84@gmail.com
Web: rivenbyravens.com
Seeking: Film/TV, Label, Booking, Production
Style: Rock, Melodic Prog, Metal

Production 8
Lyrics 7
Music 7
Vocals 7
Musicianship 7

SCORE: 7.2

There's so much going on with American hard rock band, from California's Central Valley. Their fusion of rock and melodic prog leads them some decidedly classical, even orchestral, paths. It's all about mood and feel and, when they get it right ("The Assistant"), the results can be spine-tingling. Elsewhere, such as on "Trainwreck," it's all a bit Nth generation nu-metal. Still, the guys can clearly play, they're brimming with passion, and there are enough positive signs here to hint at serious potential. Their debut album *Venerate* dropped in June, so onwards and upwards!

The Requisite

Contact: therequisiteband@gmail.com
Web: spotify.com
Seeking: Label, Festivals, Film/TV, Sync
Style: Emo, Rock, Pop-Punk, Indie

Production 8
Lyrics 9
Music 8
Vocals 8
Musicianship 8

SCORE: 8.2

According to their official website, The Requisite's recent single "Hang On" was recorded and produced with Fred Mascherino (Taking Back Sunday, The Color Fred, Terrible Things). That tracks, because the hyper-melodic, emo-heavy tune sticks in your head like a dart and then, once firmly embedded, won't allow your brain to rest. Emotions are tossed around like a broken frisbee, as they sing, "maybe I'd be better off alone." Awwww, c'mon guys! "Take a Minute" and "Forward" are equally draining, as we're led by the hand through the band's deepest, darkest subconscious. Emo, it appears, is alive and thriving.

Goddamn Wolves

Contact: gdamnwolves@gmail.com
Web: goddamnwolves.com
Seeking: Label, Booking, Film/TV
Style: Indie Rock

Production 8
Lyrics 8
Music 8
Vocals 8
Musicianship 8

SCORE: 8.0

Raleigh, NC band Goddamn Wolves was formed in 2018 and is composed of singer/guitarist/songwriter Chris Weilding (formerly of the *Hedwig and the Angry Inch* band Cheater), Laura McCullough (bass/vocals), and Drew Foglia (drums/vocals). They've released three EPs so far, and have become fast favorites on the Raleigh scene. This is no surprise, based on the songs they have available online. Their blend of alt-rock/punk bands such as Pixies, X and the New Pornographers makes for infectious fun. Like the Pixies and perhaps Sonic Youth, the dynamic female vocals and buzzsaw riffs take the songs to another level.

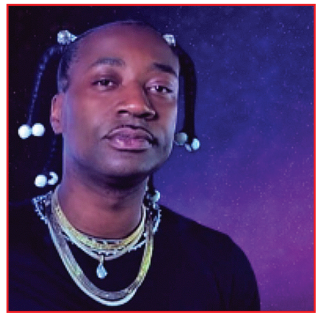
Rich Marchetta

Contact: richmarchetta@gmail.com
Web: richardmarchetta.bandcamp.com
Seeking: Manager
Style: Folk, Singer-songwriter

Production 7
Lyrics 8
Music 7
Vocals 8
Musicianship 8

SCORE: 7.6

Singer, songwriter, guitarist Richard Marchetta laments on "R.I.P.H.O.B. Sunset" about the now-demolished House of Blues in Hollywood, highlighting his impressive finger-picking and slide guitar skills. "Going To Light Up The Bowl"—Hollywood Bowl and El Rey Theater also have love letter tracks—is the only piece featuring piano and different instruments than other solo acoustic works. "Griffith Park is Burning Up" showcases Marchetta's peak lyricism. "Sage Brush Funeral Pyre" and "Aerials Splash Manna From Heaven" are gentler ways to address L.A. wildfires. Despite its proficient material, recordings, and playing, *Angels and Aerials* has an overall demo-quality. Given its solo nature (with a team of producers), we anticipate what a full band and richer production layers will offer.



400

Contact: msmjmusiccompany@gmail.com
Web: its400.com
Seeking: Reviews, Interviews , Bookings
Style: Pop, Hip-Hop

Production 8
Lyrics 7
Music 7
Vocals 8
Musicianship 7

SCORE: 7.4

400, aka Eugene "400" Jackson, is a bit of a renaissance man. Artist, executive, songwriter, producer, actor—400 can do it all. His blend of contemporary pop, a little bit of '90s top 40, and hip-hop makes for a heady brew. It's in his blood because the man grew up with a musical family; his dad was a DJ with a label, who worked with Bone Thugs-N-Harmony. Hailing from Cleveland, there's a determination about 400's sound, even when it's hitting its poppiest highs. The song "I Can Be Famous," itself a statement of intent, sees 400 singing alongside Rylee Evans, and the combo works beautifully. The sky's the limit for 400, who is still learning his craft but the early signs are very positive.

Music Connection's executive committee rates recorded music on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score.
A final score of 7 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.

Gustavo Galindo

Contact: ggalindo04@gmail.com
Web: soundcloud.com/tzcms
Seeking: Booking
Style: Songwriter

The sweet, Spanish acoustic guitar on the song "Princesa" is the first hint, the throaty croon the second. Gustavo Galindo is a singer and songwriter with a gift for storytelling, and translating love stories into song. He doesn't just sing about emotions, but translates emotions into song, and that's a rare gift. "I see you dancing for me my sweet princess, and it won't be long until you're in my arms again and in my heart I hold you until then." That's quite lovely. "Broken Things," meanwhile, is a delicate, vulnerable little tune. "In California, they don't like you getting old," he sings, as he aims straight for the feels. The guy can write!

Production 7
Lyrics 9
Music 7
Vocals 8
Musicianship 7

SCORE: 7.6

Matteo Marchese

Contact: marchese.teo@gmail.com
Web: spotify.com
Seeking: Film/TV
Style: Electro, World

It makes sense that Matteo Marchese is seeking film and TV placement, because his songs are sweeping soundscapes—huge blankets of music that create worlds under enormous swathes of color. Jazz, pop, indie, electronica and world music combine into a trance-y, beautiful cacophony. He's good at picking collaborators, but each song really does feel like we've been picked up and placed into his imagination. "Soul Please" feels like a genuine plea, an internal dialog that we're somehow privy to. The multilingual lyrical approach is remarkably effective, even if (especially if) the listener isn't fluent in the presented language.

Production 7
Lyrics 8
Music 7
Vocals 7
Musicianship 8

SCORE: 7.4

Most Wanted

Contact: mostwanteddks@gmail.com
Web: itsmostwntd.com
Seeking: Film/TV, Label, Booking, Production
Style: R&B

Most Wanted, they say, "is a genre bending musical group that includes three very unique artists, to say the least; Zenny Phantom, Silk Degrees, and Goodie." Alright, so we know right from the start that this R&B-esque vocal group know how to pick a good name. They also say that their influences include Michael Jackson, Nirvana, and 2000s R&B. Fair enough, although we certainly can't hear any grunge on songs like "Ain't No Suka." These guys are keen to let us know that they're nobody's fools. What's apparent is that their voices harmonize very well, and the production is on point. The songs aren't particularly memorable, but they have time to work on that.

Production 7
Lyrics 7
Music 8
Vocals 8
Musicianship 7

SCORE: 7.4

The Sons Of Santa Susana

Contact: jamopod2@roadrunner.com
Web: youtube.com
Seeking: Label
Style: Instrumental/Avant-garde

It's easy to be cynical and dismissive, and view the music created by The Sons of Santa Susana as some sort of new age, hippy-dippy nonsense. The widdly guitar over lush orchestration does suggest that they've hung a crystal or two in their time. Dig a little deeper, however, and you really get into the heart of the whole thing. The Sons really know how to tap into a mood and then hang around in it, effortlessly evoking one emotion after another. Church bells ring, notes echo, and the listener is transported to whatever far off dimension the aural trip takes us to. Don't resist. Close your eyes and jump into their transformative experience.

Production 7
Lyrics X
Music 7
Vocals X
Musicianship 8

SCORE: 7.3

The Midnight Revival

Contact: mgowen@milestonepublicity.com
Web: themidnightrevivalband.com
Seeking: Booking, Management
Style: Alt-Country, Americana

Founded by industry vets Chris Bragg (guitar) and Adam Sizemore (vocals), The Midnight Revival channels and champions the sound and spirit of southern country rock. Album opener "Feels So Good" is boisterous, an anthem begging to be heard live. "This Heart" leads the charge in one of the record's themes, confessing "this heart broke about a million times," in the chorus. The squeeling guitar solo mimics Sizemore's pain. "She gonna make it" is an inspiring refrain on the downtempo ballad, "New Orleans," using the city as a symbol of resilience. More serious tunes ("Runaway," "Say Goodbye") are raw and honest, vulnerably sharing journal entry reflections on divorce, sickness, and loss. The no-frills cover of the Eagles' "Take It To The Limit," performed tenderly, is a great addition to the record.

Production 8
Lyrics 7
Music 8
Vocals 8
Musicianship 9

SCORE: 8.0

B4lkie

Contact: letzgoentertainment41@gmail.com
Web: youtube.com
Seeking: Review
Style: Rap

Englewood rapper B4Lkie says that he developed a passion for music at a young age before launching into his as a New Jersey MC. The artist was influenced by church, school, and Michael Jackson, but none of that fully explains his smooth flow. The man is a gifted rapper, capable of firing off rhymes as a rapid rate but always sounding like he's chill. B4Lkie is telling us stories, reading us journal entries, and that's an admirable level of authenticity. He's not fronting at all, rarely strutting. B4Lkie is just presenting himself to the listener as he is, and that makes songs like "Hi" eminently listenable.

Production 7
Lyrics 8
Music 7
Vocals 8
Musicianship 7

SCORE: 7.4

SUBMISSION GUIDELINES: There is absolutely no charge for a New Music Critique. We critique recordings that have yet to connect with a label or distributor. To be considered please go to musicconnection.com/get-reviewed. All submissions are randomly selected and reviewed by committee.

BYLAND

Altamira Sound Studios *Alhambra, CA*

Web: bylandmusic.com
Contact: jillian@oneinamillionmedia.com
Players: Alie Byland, keyboard, vocals, guitar; Skyler Mehal, guitar; Manny Rodriguez, bass; Aaron O'Neil, drums

Material: The music was very dry. Sad. Odd. Uneventful. Eerie. Byland was trying to tell stories but the lyrics didn't make sense. The chord progressions were conventional but, as a whole, the music was very anomalous and peculiar. Soft pop on downers, like eating super-dry turkey with nothing to drink. It's difficult to tell if that's what Byland was going for. Only one song stood out. A young lady came up to the stage to sing a guest spot, and the song had great harmonies and a very warm, appealing flavor.

Musicianship: The musicianship was very good. Byland has a great voice, and plays the piano and guitar very well. Rodriguez's bass was in the mix perfectly for the first half of the set and was playing excellently, but was non-existent for the second part. It kind of threw things off halfway through the show (if they weren't off already). Mehal and O'Neil were near flawless. O'Neil, playing with brushes, kept almost perfect time. Good thing for him they didn't need anything fancy. Mehal added much needed flavor to the tunes as he contributd a very tasteful slide guitar as well as little nuances and gradations that supplemented the tunes very nicely.

Performance: The performance was a bit lackluster. A few bits of banter with the audience was about it. Everyone was off in their own little world, in their own little space, playing their own little parts, trying their best.

Summary: The Altamira Sound Studio is an impressive studio with state-of-the-art equipment and instruments that would satisfy all die-hard music lovers and musicians. They mixed Byland's live sound exquisitely tasteful. Crystal clear vocals was heard and each instrument had its own space in the spectrum of things. It's difficult to pin Byland to a genre. "Other-worldly" would seem to fit. Sad, depressive soul searching would also fit. If you like sad, eerie and gloomy music, Byland will suit you just fine. Their latest effort entitled, *Heavy for a While*, is out now. **– *Pierce Brochetti***

FLAMY GRANT

The Basement East *Nashville, TN*

Web: flamygrant.com
Contact: booking@flamygrant.com
Players: Flamy Grant, vocals, acoustic guitar

Material: For many, religion is a source of trauma as much as comfort. That's especially the case with the gay community, for obvious reasons. Enter Flamy Grant, the world's first contemporary Christian drag queen pop star. After decades as a music minister, she tapped into her queer side and began performing flamboyant Amy Grant covers. Eventually, this gave way to her true artistic self. Today, her show features original tunes, one of the cleverest being a tribute to recently departed actor Leslie Jordan.

Musicianship: Grant remains a solo performer, so the show's success rests on her singing, guitar playing and songwriting. While comfortable with her instrument, her vocals soar. Interestingly, Grant's tone is more country than gospel. Call it a mix of Wynonna Judd smokiness and Dolly Parton realness. Her lyrics, meanwhile, sparkle as brightly as her rhinestone jumpsuit. If only there were more and better hooks. She encouraged the audience to sing along with her catchiest, from a track off her forthcoming sophomore album.

Performance: Drag queens are known for their outrageous appearances, ribald senses of humor and over-the-top personalities. Flamy Grant embodies these qualities, yet they take a back seat to a sincere exploration of the peace she's forged with her faith, the world and herself. Flipping this audience expectation works to great effect. Unfortunately, the show had numerous goofs, including forgetting the words to one tune and launching headlong into the wrong verse with another. To her credit, she knows how to recover and keep the show rolling.

Summary: With a debut record under her belt, numerous awards and heaps of media buzz, Grant is now making a full-on attempt at planting her flag as a solo artist. While she possesses musical verve, it's her story that draws interest. She clearly understands this, as she sprinkles her gigs liberally with between-song anecdotes and humorous banter. The problem is that only a limited peek into her inner soul can happen within a rock concert context. It would make sense if her 90-minute, one-woman show achieves this better. **– *Andy Kaufmann***

HANS PIETER HERMAN

MARK SHILLOWICH

Pangea *New York, NY*

Web: hanspieterherman.nl
Contact: hanspieterherman@me.com
Players: Hans Pieter Herman, vocals; Brian Holman, piano, musical director; Ira Siff, director

Material: In his brand-new cabaret offering, "The Singing Fool," life, travels, and troubles of Charles Trenet, Han Pieter Herman chronicles the artist's life with reverence and humor expressed not only through Trenet's compositions, but songs by other songwriters that are relevant at various junctures in his life. Herman became enamored of Trenet after winning the Alliance Francaise song competition in 2010 with his performance of "I Wish You Love." There are also songs by Jacques Brel, Johnny Hess (one-time duo partner of Trenet's), Franz Liszt, Kurt Weill, and George Winters, to name a few.

Musicianship: Herman's rich baritone voice is both angelic and powerful. His operatic training enables him to easily shift from full voice to hushed intensity fully in charge of a song's various colors and dynamic nuances. A large part of the repertoire was sung in French, but there were also songs in German and Spanish which Herman often translated for the audience. Supported on piano by Brian Holman, both Herman and Holman's musical backgrounds dovetail nicely as Holman has directed and conducted numerous opera companies throughout the U.S. He also serves as the straight man for Herman's comedic antics.

Performance: In addition to his vocal gifts, Herman is immensely likeable and engaging. He has refined his comic delivery such that it was unpredictable, refreshing and sometimes downright irreverent. He jockeyed easily between humor and profound sentiment depending on the song, making it all seem effortless. Using occasional props when needed, like a fruit-laden straw hat (some of it edible) to highlight Trenet's time spent in Rio de Janeiro, along with shakers in the form of fruits, gave the staging more dimension. Draped in a polyester shawl, in his best German accent, was a nod to Marlene Dietrich who Trenet encountered in his earlier life. Before wrapping up the performance, Herman sang a sublime rendition of Joni Mitchell's "Blue," which he joined together with "Beyond the Sea," his final tribute to Trenet, sending chills up and down your spine.

Summary: To cover 60 years of an artist's life (or any life) is a tall order and Herman has managed to give a taste of Trenet's journey while incorporating other material and injecting humor when least expected. This was an evening of true entertainment and musical mastery rolled into one. ***– Ellen Woloshin***

Beautiful Savior Lutheran Church
Bloomfield Hills, MI

Web: seanblackman.com
Contact: seanblackman@msn.com
Players: Sean Blackman, acoustic guitars; Steve Caldwell, electric guitars; Victor Ghannam, oud & kanun; Lisa Montes, flamenco dancer; Allison Laako, French vocals; Mar Brisa, Brazilian & Cuban vocals; Larry Fratangelo, percussion; Takashi Iio, bass guitar; Ron Otis, drums

Material: The lexicon of Sean Blackman's In Transit is vast and varied, with an approach that encompasses many cultures. It is an amazing musical travelogue of epic scope. From original compositions such as the ambient-flavored "To Us" and the exotic "Sapori" to standards like Luis Bonfa's "Samba de Orfeu" and Edith Piaf's "La Vie En Rose," the set list transports you to numerous locales and ports-of-call from around the globe.

Musicianship: Blackman is the MC and leads the ensemble, with charismatic intensity and flawless technique. His mastery of finger style-induced melodies and jazz-influenced chords is dynamic and breathtaking. Caldwell is his perfect foil and provides an enveloping blend of spacey sounds and tasteful solos. The rhythm section of Fratangelo, Otis and Iio are essential to the group as they set the pace, shape and feel of each composition. They construct the bedrock on which vocalists Brisa and Laako, along with dancer Montes flourish and shine.

SEAN BLACKMAN & IN TRANSIT

The special sauce, if you will, is Palestinian musician Ghannam. His delicate, yet affirmative touch on the oud and piano-like kanun adds a distinctive Mediterranean atmosphere.

Performance: The acoustics in this lovely house of worship were impeccable. For a nine-piece band that's a lot of sound to push cleanly, but the mix of each instrumentalist came through in robust and brilliant fashion. If a performance can elicit pure joy, than that's what this reviewer was feeling. A few highlights, of which there were many, included Montes' vibrant flamenco moves that garnered rapturous applause and a single red rose tossed from the crowd.

Summary: Blackman is a consummate artist that works in various mediums as a soloist as well as in duos, trios and so forth. With In Transit, he brings the best of talent from around the world to provide the audience with a unique and unparalleled multi-cultural experience. It is a rare treat to catch this act when you can; where musical diplomacy and uncompromising artistry blossom. ***– Eric Harabadian***

MARY TIMONY

The Lodge Room *Los Angeles, CA*

Contact: patrick@pitchperfectpr.com
Web: marytimonymusic.com
Players: Mary Timony, guitar, vocals; Betsy Wright, guitar, vocals; Chad Molter, bass, vocals; David Christian, drums

Material: Mary Timony has thoroughly earned her reputation as an indie rock goddess for the past few decades. She made quite the impression with her band Helium in the '90s, and has since collaborated with members of Sleater Kinney in Wild Flag, and has recently performed as Ex Hex, featuring a more '90s glam-rock sound. Her material frequently echoes some of the same melodic and rhythmic sensibilities as N.Y.C. guitar pioneers Tom Verlaine and Thurston Moore. The chord progressions are intriguing and the accompanying (often dual) lead lines are strongly melodic and have a compelling quality.

Musicianship: Timony's compositions rely on a very precise rhythm section, and drummer Christian provided a rock solid beat. Bassist Molter locked in expertly and often provided some great high end runs as well. Betsy Wright was the perfect guitar foil,having performed with Timony's aforementioned last ensemble Ex Hex, and her frequent dual leads and impeccable rhythms were spot on, as well as her background vocals. And Mary Timony's playing is fascinating—she can be heavy without being metal, and her bell-toned leads combine angular riffs with soaring lines.

Performance: The set was primarily composed of selections from her latest release *Untame The Tiger*, opening with the mesmerizing lead lines of the opening cut "No Thirds," reminiscent of classic CBGB band Television. Timony is not the most extroverted performer, but she presents an affable presence, genuinely thanking the audience for their frequently rabid response. She writes some great lyrics combining loneliness and emotional loss with impressionistic lyrics, for example on the fourth song "Not The Only One," she sings, "Beyond the silver pools pillars fell, Nature's no fool, that year was here and won't be back again," but unless you knew the lyrics, the music often overpowered the vocal delivery. Bassist Molter did some great work on the Helium classic "Leon's Space Song," but was by far the loudest instrument on the epic Helium closer "Walk Away." Overall though, this is nitpicking on a 100 percent solid set, and the band responded to the packed crowd with a two-song encore.

Summary: Mary Timony is a shining beacon of talent and female power, and presents a unique and tasty vision of indie guitar rock. The overall presentation is compelling and well-paced, and the precise instrumental interplay and arrangements elevate this band to the upper echelon. Don't miss her next time she comes to town! **– *David Arnson***

DRAAG

The Neptune Theatre *Seattle, WA*

Contact: draag1985@gmail.com
Web: draagband.com
Players. Adrian Acosta, guitar, vocals, synth, drum machine, samples; Jessica Huang, synth, vocals, samples; Ray Montes, guitar; Nick Kelley, bass, noise, modular analog percussion synthesizer; Eric Fabbro, drums

Material: Based in the shadows of Los Angeles' San Gabriel Mountains, Draag is a doomwave band that injects bits of industrial rock and black metalized beats into luxuriant glo-fi soundscapes. Their melodies channel the subversive musings of My Bloody Valentine's "When You Sleep" and Slowdive's "Star Roving." At the same time, their spacey instrumentals gravitate toward the soaring atmospherics found in Sigur Ros' "Rembihnutur" and Boards of Canada's "Dayvan Cowboy." Throbbing Gristle-like snippets—including recordings of obscure voices, hums, buzzes, and other sonic abnormalities—appear throughout the band's waved-out harmonies, while eerie lyrics recollect surviving childhood religious trauma, the darker sides of spirituality, and feelings of isolation.

Musicianship: Draag steadies their swells of sound with solid musicianship. The intertwined voices of co-leads Acosta (a trained mariachi singer) and Huang effortlessly slip under swathes of echo-flanged guitars and stunning synths in songs like "the day has come," but also soar above as separate entities in "Mitsuwa."

Performance: Opening for the indie country-gaze band Wednesday, Draag started their sweetly aggressive set with two songs that aptly showcased their dissonant musical stylings: the swirling sonics of "Midnight Paradise," followed by the fast-paced avant-garde distortion of "Demonbird." The L.A. Valley quintuplet soon transitioned into songs that emphasized their capacity to embrace more industrialized tones exemplified in "Recharge," complete with blips and samples reminiscent of NIN's remix intro to "Where is Everybody?"

Summary: Draag is a captivatingly dark and dreamy band. The quintet crafts haunting lyrics that complement their fusion of dark-meets-coldwave soundscapes. The band shines best when they readily push their creativity by pursuing adjacent genres such as industrial goth and electrocore, and if streamlined, could forge a distinctive sound for all to admire. Make sure to check out Draag opening for Wednesday and their recent releases, 2023's *Dark Fire Heresy* and 2024's *Actually, the quiet is nice*. **– *Megan Perry***

Republic Of Pie *North Hollywood, CA*

Contact: yolandamusic47@gmail.com
Web: tisaadamson.com
Players: Tisa Adamson, vocals and guitar; Chris Blakey, vocals and guitar; Randy Ray Mitchell, backing vocals and guitar

Material: Tisa Adamson from South Pasadena lays down some soft vocal heartbreak orignals with her acoustic guitar, and companion guitarist Randy Ray Mitchell (Donna Summer) adding lonesome slide and ringing arpeggios to enhance her lyrics. On "Two Steps Forward and One Behind," a girl leaves everything behind to pursue her songwriting Nashville she's standing on a corner busking when a man walks up to her and says he's Jesus and gives her a 20 dollar bill then says, "You don't have to be afraid," which is a refrain at the end of each verse. More heartbreak is conveyed on "Pieces Of The Sky," about losing a loved one. "How can I talk to you from the otherside/I can't hold on to pieces of the sky."

Musicianship: Adamson makes very good use of strumming major and minor chords that cue listeners in to the feelings just as she delivers the hook lines or the tag. Ray hangs back during the story and enhances in between with top notch country blues fills, double stops, and slide guitar.

Performance: Republic of Pie is where you go when you want to be introspective in a coffeehouse atmosphere. Sometimes the music competes with the espresso machine, and visitors to and from the outside patio. Adamson received good applause after each song, including the new material. Tuning issues cropped up when the heat was turned on while the overhead fans were still whirling. But most folks were more into their veggie wraps, homemade pies, reading a book, or glued to their laptops. It is a testament to Adamson's songs and the sound that she was acknowledged nicely for her honest craft.

Summary: Opening the show on the early slot was Blakey and his guitar with a nice solo version of Cyndi Lauper's 1983 single "Time After Time." Also of note was "Something In The Way She Moves" by James Taylor. A version is available on his YouTube channel. His closing original tune, "Common Ground," has him asking a important question in the chorus: "Can we work together/Time to find some bridges/ Tear those fences down." **– *Rich Marchetta***

Gold Diggers *Los Angeles, CA*

Contact: dionte.williams@warnerrecords.com
Web: instagram.com/forestclaudette
Players: Forest Claudette, vocals, guitar

Material: "If men are from Mars and women are from Venus, then I must be from Jupiter," Australian-born alt-R&B singer Forest Claudette said from the intimate Gold Diggers stage early in their set, before forging ahead with a collection of songs that enthralled and devastated in equal measure. Claudette takes us on a journey through their musical journal entries, including explorations of their gender identity and sexuality. We see the joy and the agony of those experiences etched on their face as they relive them through song, and the results are emotionally draining yet rewarding. Songs such as "Only Human" and "Creaming Soda" (the latter about imposter syndrome) allow the listener to look through Claudette's eyes for a moment, even if we can't walk in their shoes.

Musicianship: Much of the set sees Claudette perform to a track, though there are a few occasions when they pick up their guitar, and then things really do get interesting. Claudette is a skilled and expressive player, soulful but well capable of crunch. The obvious guitar comparisons are H.E.R. and even Prince, though there are little dabs of Slash-esque rock there. But it's less about the flourishes and more about how the guitar, and the track, aids each song. In that sense, Claudette succeeds massively. They know exactly how to pull at our heartstrings while simultaneously making us dance.

Performance: It's practically impossible to tear your eyes away from Claudette when they're in full performance mode. Besides the fact that they're an able host, bursting with swagger and sweet charm, Claudette covers every inch of the (admittedly quite small) Gold Diggers stage like they were born for this. Which they very likely were. On the song "Violence," which is about the black experience, Claudette essentially gasps the line "I can't breathe," reminding those who need reminding of some vital issues that this country still has to face. It's not simply about singing the songs or, for us, listening to them, but truly experiencing them.

Summary: According to their press release, Claudette uses music to explore, "the asteroids and stones we encounter en route to our own outer space oasis." That's how we come full circle back to the idea of going on a journey with Claudette. They create art, something that genuinely makes the listener feel. Sometimes it's painful, sometimes it's joyful. Sometimes it's ugly, sometimes it's beautiful. The link is that it always feel important. **– *Brett Callwood***

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Sandpoint, ID 83864
208-265-1718
Email: steve@garvanmanagement.com
Web: facebook.com/stephen.b.garvan
Contact: Stephen Bond Garvan (formerly of NYC, Colorado, New England, MMF-US Board, Founding Council AMA, IMMF Global Director of Folk/Roots/Americana, FAR-West Board/ BOTW Head, former Swallow Hill Board Chair)
Styles: rock, s/s, roots, country, Americana
Clients: Chris Daniels and the Kings, Ryan Shupe & the Rubberband, Mark Oblinger, Walt Wilkins, Chuck McDermott, Jodi Siegel, Tiffany Gassett, Tom Roznowski, Michael Kelsh

HARDKNOCKLIFE ENTERTAINMENT
Email: info@hardknocklifeent.com
Web: hardknocklifeent.com
Contact: Ayana Cobb
Styles: pop, rap, hip-hop, acoustic, r&b,
Services: Management
*No phone calls

HEADLINE TALENT AGENCY
27-01 Queens Plaza N
FL 13
Long Island City, NY 11101
212-257-6110
Email: erica@headlinetalent.net
Styles: Actors for theatre, film and TV
Contact: Erica Bines, Owner

HOFFMAN ENTERTAINMENT
21301 S. Tamimi Trl
Estero, FL. 33928
323-464-2000
Info: info@ilovehoffman.com
Web: ilovehoffman.com

IMC ENTERTAINMENT GROUP, INC.
19360 Rinaldi St., Ste. 217
Porter Ranch, CA 91326
818-700-9655
Email: sr@imcentertainment.com
Web: imcentertainment.com
Contact: Sylvester Rivers
Clients: Paul Riser
Styles: pop, R&B
Services: full service
*No unsolicited material

IN DE GOOT ENTERTAINMENT
119 W. 23rd St., Ste. 609
New York, NY 10011
212-924-7775 Fax 212-924-3242
Web: indegoot.com
Contact: Michael Iurato
Styles: rock, pop
Clients: Audiodamni, Bel Heir, Black Stone Cherry, Chevelle, Highly Suspect, Halestrom, In This Moment, Kyng, Neon Trees, Robert Fenn, Story of the Year, Theory Of A Deadman
*Accepts unsolicited material—Attn: Michael Iurato

Additional locations:

900 South St., Ste. 101
Nashville, TN 37203

10 Greenland St., 4th Fl.
Camden, London, NW1 0ND
England
+44 77 84110102

IN TOUCH ENTERTAINMENT
309 W 55th St
New York 10019
212-235-7015
Email: info@intouchent.com
Web: intouchent.com
Contact: Charles Carlini
Styles: All Styles
Clients: Irene Cara, Michael Carvin, David Chesky, Suzanne Ciani, Elisha Abas, Equie Castrillo, Larry Coryell, Mamma Freedom, George Garzone, Eumir Deodato, Keith Emerson, Kenia, Craig Handy, Paulette McWilliams, Captain Beyond
*Accepts unsolicited material. See website for instructions.

INVASION GROUP
333 E. 75th Street #4A
New York, NY 10021
212-414-0505 Fax 212-414-0525
Contact: Steven Saporta
Email: info@invasiongroup.com, steven@invasiongroup.com
Web: invasiongroup.com
Styles: rock, world, folk, singer-songwriter
Clients: Ani DeFranco, David Bieber Archives, Donny McCaslin, Elizabeth Moen, Everett Bradley, Future Generations, Gail Ann Dorsey, Grace and The Victory Riders, Gracie and Rachel, Jai Uttal, Ken Butler, Raye Zaragoza, Ronnie Spector, Seth Glier, Sylvie Simmons
*Accepts unsolicited material

Additional locations:

P.O. Box 27687
Los Angeles, CA 90027
Email: Info@InvasionGroup.com

83 Morse St.
Floor 2
Norwood, MA 02062
Email: Info@InvasionGroup.com

JAMPOL ARTIST MANAGEMENT
8033 W. Sunset Blvd., Suite 3250
West Hollywood, CA 90046
310-654-1900
Email: assistant@jamincla.com
Web: wemanagelegends.com
Contact: Jeff Jampol
Clients: The Estates of the following: the Doors, Janis Joplin, Peter Tosh, Jim Morrison, Ramones, Michael Jackson, Rick James, Johnny Ramone, Henry Mancini
*Does not accept unsolicited material

JAY ANTHONY'S NEXT LEVEL BOOKING & ENTERTAINMENT AGENCY, LLC
USA
702-861-5075
Email: jayanthony@nextlevelbookingandentertainment.com
Web: facebook.com/jayanthonysnextlevel
Contact: Jay Anthony
Style: ALL

KAHN POWER PICTURES
433 N. Camden Dr., Ste. 600
Beverly Hills, CA 90210
310-550-0770
Email: artists4film@gmail.com
Web: artists4film.com
Styles: Film/TV scores, composer/performer/director representation
Clients: Eva Babic, Nancy Bishop, Stewart Copeland, Robert Domheim, J.P. Dutilleux, Claudio Faeh, Jiri Madi, Eric Neveux, J. Peter Robinson, Peter Golub
*No unsolicited material

KARI ESTRIN MGMT/CONSULTING & RADIO PROMO
P.O. Box 60232
Nashville, TN 37206
615-262-0883
Email: kari@kariestrin.com
Web: kariestrin.com
Contact: Kari Estrin
Styles: folk, Americana, AAA, roots
Clients: John McCutcheon, Reggie Harris, Tim Grimm, Deidre McCalla
Le Vent du Nord, The Accidentals, Peggy Seeger, Happy Traum, Pete & Maura Kennedy
Janis Ian, Steeleye Span...
*Accepts unsolicited material

KBH ENTERTAINMENT GROUP
Los Angeles, CA
818-786-5994
Web: kbhentertainment.com
Contact: Brent Harvey
Styles/Specialties: All styles, entertainment consulting, publicity, music placement/licensing and live event production
*No unsolicited material

KBM
310-228-8172
Contact: Brent Harris
Clients: Tony! Toni! Tone'!, Sounds of Blackness
*No unsolicited material

KRAFT ENGEL MANAGEMENT
3349 Cahuenga Blvd. West
Los Angeles, CA 90068
818-380-1918
Email: info@kraft-engel.com
Web: kraft-engel.com
Contact: Richard Kraft
Styles: Film Composers
*No unsolicited material

KUPER PERSONAL MANAGEMENT/RECOVERY RECORDINGS
515 Bomar St.
Houston, TX 77006
713-520-5791
Email: info@recoveryrecordings.com

Web: recoveryrecordings.com
Contact: Koop Kuper
Styles: folk, roots rock, Americana
Clients: the Very Girls, David Rodriguez
*Accepts unsolicited material

LAKE TRANSFER ARTIST & TOUR MANAGEMENT
Studio City, CA
818-508-7158
Web: laketransfermgmt.com/about
Contact: Steven B. Cohen, Mgr.
Clients: Candyboy, Friends of Distinction, Evelyn Champagne King, Rose Royce, DJ Asi Vidal

LAKES COMMUNICATION SERVICES
Los Angeles, CA 90045
323-251-2358
Email: lakescommunications@gmail.com
Contact: Jeffery Lakes
Clients: Mark Drummond, Lakes The Voice
Styles: R&B, HipHop, Smooth Jazz, Urban Contemporary
Services: artist management, marketing, business development

LEN WEISMAN PERSONAL MANAGEMENT
357 S. Fairfax Ave., Ste. 430
Los Angeles, CA 90036
323-653-0693, 323-653-7670
Email: persmanmnt@aol.com
Web: persmanmnt.com/services.html
Contact: Len Weisman
Styles: R&B, soul, blues, gospel, rap, soul, pop
Clients: Jewel With Love, Chosen Gospel Recovery Singers, Winds Of Fate, Rapture 7, Chosen Gospel Singers, L'Nee, Sister Maxine West, TooMiraqulas (rapper), Winds of Fate
*Accepts unsolicited material

LEONARD BUSINESS MANAGEMENT
5777 W. Century Blvd, Suite 1600
Los Angeles, CA 90045
310-458-8860
Email: info@lbmgt.com
Web: leonardbusinessmanagement.com
Contact: Jerry Leonard
Clients: Call for roster
Styles: All
Services: Business management only
*No unsolicited material

LIPPMAN ENTERTAINMENT
Beverly Hills, CA 90210
310-775-5228, 805-686-1163
Email: music@lippmanent.com
Web: lippmanent.com
Contact: Michael Lippman, Nick Lippman
Clients: producers, artists, songwriters
Styles: All
Services: Full-service
*No unsolicited material

LOGGINS PROMOTION
310-325-2800
Email: staff@logginspromotion.com
Web: logginspromotion.com, facebook.com/logginspromotion
Contact: Paul Loggins
Services: Represents both major and independent artists. All genres.

MAINE ROAD MANAGEMENT
P.O. Box 1412
Woodstock, NY 12498
212-979-9004
Email: mailbox@maineroadmanagement.com
Web: maineroadmanagement.com
Contact: David Whitehead
Styles: rock, singer-songwriter, pop
Clients: Lloyd Cole, Mimi Goese, HELMET, Joe Henry, Joe Jackson, Hugh Laurie, Keeley Forsyth.
*No unsolicited material

MAJOR BOB MUSIC
Nashville, TN 37212
615-329-4150
Web: majorbob.com, facebook.com/majorbobmusic
Contact: Bob Doyle
Styles: Country, Pop
Clients: Garth Brooks, JP Williams, John & Jacob, Alysa Vanderheym, Josh London
*No unsolicited material

MANAGEMENT ARK
116 Village Blvd., Ste. 200
Princeton, NJ 08540
609-734-7403, Vernon H. Hammond III
301-859-4050, Edward C. Arrendell, II
Email: ed@managementark.com
Web: managementark.com
Contact: Vernon Hammond III, Edward C. Arrendell, II
Styles: jazz
Clients: Wynton Marsalis, Herlin Riley, Cecile McLorin Salvant
*No unsolicited material

MASCIOLI ENTERTAINMENT CORPORATION
319 Dillon Cir.
Orlando, FL 32822
407-701-9342
Email: mascioli319@gmail.com
Web: masciolientertainment.com
Contact: Paul A. Mascoli
Styles: country, jazz, R&B, orchestras, swing, tropical, rock
Clients: See website for roster
*Accepts unsolicited material

MCGHEE ENTERTAINMENT
21 Music Sq. W.
Nashville, TN 37203
615-327-3255
Email: info@mcgheela.com
Web: mcgheela.com
Clients: Kiss, Paul Stanley, Ted Nugent, Down, Caleb Johnson

THE MGMT COMPANY
6906 Hollywood Blvd., 2nd Fl.
Hollywood, CA 90028
323-946-7700
Email: inquiries@themgmtcompany.com
Web: themgmtcompany.com
Contact: Marc Pollack

MICHAEL HAUSMAN ARTIST MANAGEMENT
17A Stuyvesant Oval
New York, NY 10009
212-505-1943
Email: info@michaelhausman.com
Web: michaelhausman.com
Contact: Michael Hausman
Styles: rock, pop, singer-songwriter
Clients: Aimee Mann, Suzanne Vega, the Both
*No unsolicited material

MIKE'S ARTIST MANAGEMENT
Funzalo Records
PO Box 2518
Agoura Hills, CA 91376
Email: dan@mikesartistmanagement.com, mike@mikesmanagement.com
Web: funzalorecords.com
Contact: Mike Lembo
Styles: rock, pop, Americana
Clients: Tony Furtado, Mostly Bears, Luca, Brian Lopez
*No unsolicited material

MIKE GORMLEY
L.A. Personal Development (LAPD)
Email: glebe99@yahoo.com, mgskunkhollow@gmail.com
Web: lapersdev.com/history

MILLION DOLLAR ARTISTS
12 Lake Forest Court West
St. Charles, MO 63301
636-925-1703, 888-521-8146
Email: maxmillion1@earthlink.net
Web: americaneaglerecordings.com
Contact: Dr. Charles "Max" E. Million
Styles: All Styles
*Accepts unsolicited material. See website for instructions.

MOKSHA MUSIC MANAGEMENT
Hollywood
1247 North Crescent Heights Blvd. Suite D
West Hollywood, CA. USA. 90046
323-842-4434
Email: info@mokshaentertainment.com
Web: mokshaentertainment.com, bobbyleigh.com
Contact: Bobby Leigh
Clients: Stony Sugarskull, DieAna, Karuna, WaWa Baby, Lindsey Loon, Diana Meyer, Dr. Monike Demmler
Styles: Rock, Pop, Punk Rock, Psychedelic Punk
Services: Personal Management, Artist Development, Tour Management, Social Media Management
Bobby Leigh is an active member of the PGA (Producers Guild of America),) FIND (Film Independent), CAA (Creative Actors Alliance), NALIP (National Association of Latino Independent Producers), IP (Independent Producers), IFF (International Film Finance,) IDA (International Documentary Association and Filmmaker's Alliance.
*Accepts unsolicited material in U.S. office

MORRIS HIGHAM MANAGEMENT, LLC
2001 Blair Blvd.
Nashville, TN 37212
615-321-5025
Web: morrishigham.com
Styles: Country
Clients: Kenny Chesney, Brandon Lay, MamaDear, Old Dominion, Ryan Griffin
*No unsolicited material

MSH MANAGEMENT
Studio City, CA
503-332-3229
Email: mshmgmt@yahoo.com
Web: mshmgmt.wix.com/music-management
Contact: Marney Hansen
Clients: Silver Lining, Nocturnal Drifters, Nancy Luca
Services: personal management
*No unsolicited material

MTS MANGEMENT GROUP
227 Gill Road
Apollo, PA. 15613
412-445-5282
Email: michael@mtsmanagementgroup.com
Web: mtsmanagementgroup.com

MUSIC & ART MANAGEMENT
Asheville, NC 28801
828-225-5658
Web: musicandart.net
Contact: Steve Cohen
Styles: Jazz, Electronic, Experimental, Multimedia
Clients: Theo Bleckmann, Carl Hancock Rux, David Wilcox, Vijay Iyer
*Does not accept unsolicited material

MYRIAD ARTISTS
P.O. Box 550
Carrboro, NC 27510
919-967-8655
Email: trish@tg2artists.com
Web: myriadartists.com
Contact: Trish Galfano
Styles: folk, bluegrass, jazz, Americana
Clients: A.J.Croce, Mike Marshall, Leahy, Sugar and the Mint, Seamus Egan,
*No unsolicited material

NETTWERK PRODUCER MANAGEMENT
3900 W. Alameda Ave., Ste. 850
Burbank, CA 91505
747-241-8619
Email: info@nettwerk.com
Web: nettwerk.com
*No unsolicited material

Additional locations:

Head Office:
1675 West 2nd Ave
2nd Floor
Vancouver, BC V6J 1H3
604-654-2929

263 S. 4th St.
P.O.Box 110649
Brooklyn, NY 11211
212-760-1540

15 Adeline Place, Ground Fl
London, WC1B 3AJ
011-44-207-456-9500

Neuer Kamp 32
20357 Hamburg, Germany
49-40-431-846-50

NEW HEIGHTS ENTERTAINMENT
Calabasas, CA 91372
323-802-1650
Email: info@newheightsent.com
Web: newheightsent.com
Contact: Alan Melina
Styles: All Styles
Clients: See Website
*No unsolicited material

ONCE 11 ENTERTAINMENT
310-906-9800
Email: javier@once11ent.com
Web: once11ent.com
Contact: Javier Willis
Styles: all types of Latin and world music
Clients: Espinoza Paz, Vazquez Sounds, Annette Moreno, Sergio Arau, Agina Alvarez, Jerry Demara Consulting and Personal Management
*Call before sending material.

PERFORMINGBIZ.COM
10 Chestnut Ct.
Palmyra, VA 22963
Email: jg@performingbiz.com
Web: performingbiz.com
Contact: Jeri Goldstein
Styles: All Styles/Coaching and Consulting
*Accepts Unsolicited material

PERSISTENT MANAGEMENT
P.O. Box 88456
Los Angeles, CA 90009
Email: pm@persistentmanagement.com
Web: persistentmanagement.com (under construction)
Contact: Eric Knight
Styles: All
Clients: Disciples of Babylon—Eric Knight, Blake Nix, Keith Shaw
Services: Personal Management
*We Do Not Accept Unsolicited material, email links only, see website for info

PETER KIMMEL'S MUSIC CATALOG
P.O. Box 55252
Sherman Oaks, CA 91413-0252
818-980-1039 Cell/Text 818-903-6518
Email: peter.kimmel@sbcglobal.net
Web: linkedin.com/in/peterkimmel
Contact: Peter Kimmel
Styles: All
Services: Music Sync Licensing Publishing.
*Call for approval before sending material

PINNACLE MANAGEMENT MARKETING & PROMOTION
785 Quintana Road #174
Morro Bay, CA 93442
Email: pinnaclemanagement212@gmail.com
Contact: Debbie Rosen
Styles: Top 40/Hot AC, AC & Rock
Services: Promotion & Management

PLATINUM STAR MANAGEMENT
9663 Santa Monica Blvd. #320
Dept MC
Beverly Hills, CA 90210
Email: jen@platinumstarmgmt.com
Web: platinumstarmgmt.com
Contact: Jennifer Yeko
Clients: Specializing in film/TV placement, radio promotion, music publicity and managing pop/rock/singer-songwriters
*Accepts unsolicited material

PRIMARY WAVE MUSIC
116 E. 16th St. #9
New York, NY 10003
212-661-6990
Contact: Steven Greener
Email: sgreener@primarywave.com
Web: primarywave.com
Clients: Cee Lo Green, Fantasia, Melissa Etheridge, Brandy, Cypress Hill, Eric Benet, Toots & The Maytals.

Additional location:

2690 N Beachwood Drive, Floor 2
Los Angeles, CA 90068 USA
424-239-1200

Q PRIME MANAGEMENT
New York, London, Nashville
212-302-9790
Email: newyork@qprime.com (NY), nashville@qprime.com (Nashville), london@qprime.com (London)
Web: qprime.com
Styles: rock, Pop
Clients: Bear Hands, Silversun Pickups, Red Hot Chili Peppers, Eric Church, Brothers Osborne
*No unsolicited material

RAINMAKER ARTISTS
1000 Westbank Dr.
Suite 5B
Austin, TX 78746
512-229-7799, 214-744-0290
Email: paul@rainmakerartists.com
Web: rainmakerartists.com
Contact: Paul Nugent
Styles: rock, pop
Clients: Blue October, Bowling For Soup, IAMDYNAMITE, Danny Malone
*Accepts unsolicited material

RAM TALENT GROUP
Fort Lee, NJ 07024
201-363-1461 Ext. 201
Email: ruben@rubenrodriguezentertainment.net
Web: facebook.com/rubenrodriguezentertainment
Contact: Ruben Rodriguez
Styles: urban, gospel, urban AC, Latin music

RED LIGHT MANAGEMENT
5800 Bristol Pwky, Suite 400
Culver City, CA 90230
310-273-2266
Email: info@redlightmanagement.com
Web: redlightmanagement.com
Styles: All styles
Clients: Phish, Luke Bryan, Alabama Shakes, Lady Antebellum and many more.
*Accepts unsolicited material

Additional locations:

Virginia; New York; Nashville; London; Atlanta; Seattle; Charlottesville

REGIME MANAGEMENT
Agoura Hills, CA
Email: info@regimeinc.com
Web: regime72.com
Clients: The REGIME client base ranges from Athletes, Artists, Musicians & Producers - From Hip Hop to Latin Jazz to Funk & Reggae. From legendary Graffiti Artist Risk, Hip Hop pioneers Everlast, House Of Pain, DJ Muggs & Dilated Peoples to Poncho Sanchez, Lettuce, Lucky Chops, Common Kings, Amigo The Devil - & many, many more.

RIGHTTRACK MANAGEMENT
(Chaser Music Group- Ascap, Bmi, Universal music)
(Artist direction, Record Production, and Music Publishing)
Contact: Founder; A.Rosenthal aka Chase Williams.
(805)200-9772
Email: ar.cw.917@gmail.com
Styles: All Genres, specifically Rock, Contemporary and Alternative.
Clients: (past & present) Jean luc Ponty, Jack Mack and the Heart Attack, Dave Mason, Spencer Davis, Freddie Hubbard, Malcolm Bruce. and others.
Look for Righttracks new and revised sites on Instagram, Facebook, Twitter and more.

RON RAINEY MANAGEMENT, INC.
8500 Wilshire Blvd., Ste. 525
Beverly Hills, CA 90211
310-277-4050
Email: ryan@ronrainey.com
Web: ronrainey.com
Contact: Ryan Jones
Clients: John Kay and Steppenwolf, ANGEL
Services: management
Styles: rock, classic rock, hard rock, stoner rock, metal
*We can accept unsolicited material

RPM MUSIC PRODUCTIONS
420 W. 14th St., Ste. 6NW
New York, NY 10014
212-246-8126
Email: info@rpm-productions.com
Contact: Danny Bennett
Styles: rock, pop, jazz
Clients: Tony Bennett
*No unsolicited material

RPS RECORDING AND ENTERTAINMENT GROUP
4212 E. Los Angeles Ave.
Simi Valley, CA 93063
805-551-2342
Email: rps.entertainment.group@gmail.com
Contact: Gary Bright
Styles: Various genres along with Gospel and Christian
*No unsolicited material please

RUSSELL CARTER ARTIST MANAGEMENT
567 Ralph McGill Blvd.
Atlanta, GA 30312
404-377-9900
Email: info@rcam.com
Contact: Russell Carter
Styles: singer-songwriter, alt., Americana, pop, rock
Clients: Indigo Girls, Matthew Sweet, Susanna Hoff, Shawn Mullins, Chely Wright, the Shadowboxers, Sarah Lee Guthrie, Abe Partridge

SAM
Silva Artist Management
722 Seward St.
Los Angeles, CA 90038
323-856-8222
Email: info@sammusicbiz.com
Web: sammusicbiz.com
Contact: John Silva
Clients: Foo Fighters, Band of Horses, Ryan Adams, Jimmy Eat World, Beastie Boys, Beck, Sonic Youth, Queens Of The Stone Age
Styles: alt., rock
*No unsolicited material

SEMAPHORE MGMT AND CONSULTING
748 E. 9th St.
New York, NY 10009
773-733-1838
Email: info@semaphoremgmt.com
Web: semaphoremgmt.com
Contact: Taylor Brode, Lauren Davis
Styles: alternative - electronic, experimental, punk, rap, club
Services: General Management, Project Based Short Term Consultancy
Clients: Debby Friday, Kamixlo, Provoker, Katie Gately, Meth Math, Evanora:Unlimited

SHERROD ARTIST MANAGEMENT
Music Entertainment Manager/A&R
(252) 269-2869
Contact: Sean Sherrod
Email: infosherrodartistmanagement@mail.com
Web: sherrodmusicagency.com

SKH MUSIC
540 President St.
Brooklyn, NY 11215
Email: skaras@skhmusic.com, khagan@skhmusic.com
Web: skhmusic.com
Contact: Steve Karas, Keith Hagan
Clients: The Afghan Whigs, Arthur Buck, Joseph Arthur, Davina and the Vagabonds, Greg Dulli, Robert Finley, The Gutter Twins, Jonny Lang, Lily & Madeleine, The Magpie Salute, Squirrel Nut Zippers, TOTO, The Twilight Singers

SOUNDTRACK MUSIC ASSOCIATES
1601 N. Sepulveda Blvd. #579
Manhattan Beach, CA. 90266
310-260-1023
Email: info@soundtrk.com
Web: soundtrk.com
Contact: John Tempereau, Isabel Pappani, Koyo Sonae
Styles: All Styles, Underscores
Clients: Composers: Cliff Martinez, Rod Abernethey, Evan Lurie, (see roster on site)
*No unsolicited material

Additional Location:

4133 Redwood Ave., Ste. 3030
Los Angeles, CA 90066

SO WHAT MEDIA & MANAGEMENT
890 W. End Ave., Ste. 1-A
New York, NY 10025
212-877-9631
Email: sowhatasst@me.com
Contact: Lisa Barbaris
Styles: rock, pop
Clients: Cyndi Lauper, Billy Porter, Amanda Shires, Liv Warfield
*No unsolicited material accepted

SPARKS ENTERTAINMENT, LLC
PO Box 531973
Livonia, MI. 48153
734-394-9945
Web: facebook.com/bsparksentertainment
Email: sparksentertainment78@gmail.com
Styles: ALL, Hip-Hop, R&B, Country, Rock, Acting & Modeling
Services: Talent Management, Career Development, Promoting

SPINNING PLATES MGMT
49 Music Square West #503
Nashville, TN 37203
615-482-6995
Email: kirt@spinningplatesmgmt.com
Web: spinningplatesmgmt.com
Contact: Kirt Webster
Styles: country, rock, tributes, corporate branding
Services: specializes in legendary musicians, corporate branding, and lifestyle marketing
*No unsolicited material

STARKRAVIN' MANAGEMENT
McLane & Wong
11135 Weddington St., Ste. 424
North Hollywood, CA 91601
818-587-6801 Fax 818-587-6802
Email: bcmclane@aol.com
Web: benmclane.com
Contact: Ben McLane, Esq.
Styles: pop, rock, alt.
Services: Personal management, legal
*Accepts unsolicited material

STEVEN SCHARF ENTERTAINMENT
126 E. 38th St.
New York, NY 10016
212-779-7977
Web: stevenscharf.com
Contact: Steven Scharf
Styles: rock, alt., singer-songwriter, hip-hop, world, producers, film & TV composers
Clients: Mackenzie, The Kickback, Leah Siegel, Liquid, Mike-E
*No unsolicited material

STEVE STEWART MANAGEMENT
12400 Ventura Blvd., #900
Studio City, CA 91604
Email: stevestewart@stevestewart.com
Web: stevestewart.com
Contact: Steve Stewart
Styles: alt., rock, pop producers, film & TV composers
*No unsolicited material

STIEFEL ENTERTAINMENT
21731 Ventura Blvd, #300
Woodland Hills, CA 91364
310-275-3377
Contact: Arnold Stiefel
Clients: Rod Stewart
Styles: rock, pop
Services: personal management
*No unsolicited material

SUNCOAST MUSIC MANAGEMENT
212 Otter Ridge Dr
Brandenburg, Ky 40108
888-727-1698, 727-237-7971,
(Ohio) 330-730-1615
Email: suncoastbooking@aol.com
Web: suncoastentertainment.biz
Contact: Al Spohn
Styles: rock, classic rock, metal, variety
Clients: Nightrain International (Guns n Roses Tribute), Hells/Bells (AC/DC Tribute), Battery (Metallica), Madmans Diary (Ozzy), Kiss Army (Kiss), LedSmith (Led Zeppelin & Aerosmith)
*Accepts unsolicited material

SURFDOG/DAVE KAPLAN MANAGEMENT
1126 S. Coast Hwy. 101
Encinitas, CA 92024
760-944-8800
Email: lauren@surfdog.com
Web: surfdog.com
Contact: Lauren Fricke
Style: Rock / Reggae / Soul / Americana
Clients: Brian Setzer, Stray Cats, Dave Stewart, Sublime

TAC MUSIC MANAGEMENT
9971 E. Ida Pl.
Greenwood Village, CO 80111
720-431-2604
Email: tracey@tacmusicmanagement.com
Web: tacmusicmanagement.com
Contact: Tracey Chirhart
Styles: blues, southern rock, hard rock, country, bluegrass
Clients: see website
Services: personal & business management, promotion, marketing
*Accepts unsolicited material

TAKEOUT MANAGEMENT, INC
785 Quintana Road #174
Morro Bay, CA 93442
805-382-2200
Email: howie@howiewood.com
Web: howiewood.com
Contact: Howard Rosen
Styles: CHR/Top 40, AC, Hot AC, AAA, Alternative Specialty, Mainstream Rock, Modern AC, Country, College for artists of all label sizes including independent.
Services: Personal management, shop for distribution and record deals. Production and remix with major producers.

TED KURLAND ASSOCIATES
173 Brighton Ave.
Boston, MA 02134
617-254-0007 Fax 617-782-3577
Email: agents@tedkurland.com
Web: tedkurland.com
Contact: Ted Kurland
Styles: jazz, blues, vocals
Clients: Pat Metheny, Wynton Marsalis, Bill Charlap, John Pizzarelli, Lisa Fischer, Bobby McFerrin, Bobby Rush, Chris Botti, Sonny Rollns, Taylor Rae and more
*No unsolicited material

TENTH STREET ENTERTAINMENT
1115 Broadway, 12th Floor
New York, NY 10010
212-334-3160
Email: info@10thst.com
Web: 10thst.com
Clients: Motley Crue, Nikki Sixx, Sixx:AM, Papa Roach, Blondie, Oh No After Midtown, Bad Wolves, Bailey Zimmerman, Bleeker, Dorothy, Fire From the Gods, Five Finger Death Punch, Hollywood Undead, Ice Nine Kills, In Flames, Saul, Solence
Styles: All
Services: personal management
*No unsolicited material

Additional location:

113 North San Vicente Blvd.
2nd Floor, Suite 241
Beverly Hills, CA 90211
310-385-4700

THAT'S ENTERTAINMENT INTERNATIONAL, INC. (T.E.I.)
3820 E. La Palma Ave.
Anaheim, CA 92807
714-693-9300
Email: jmcentee@teientertainment.com
Web: teientertainment.com
Contact: John McEntee
Styles: All
Services: Entertainment broker for corporate/ concert events, personal management
*No unsolicited material

THREEE
Erik Eger Entertainment, Inc.
918 N. Western Ave., Ste. A
Los Angeles, CA 90029
213-381-5100 Fax 213-381-5115
Email: info@threee.com
Web: threee.com
Contact: Erik Eger
Styles: All styles
Clients: Dan Carey, Stuart Matthewman, John Hill, Johnny McDaid, Jordan Palmer, Mark Rankin, Stint, Jordan Palmer, Daniel Ledinsky, Blanda
*We do not accept unsolicited material

TKO ARTIST MANAGEMENT
Nashville, TN
615-383-5017
Web: facebook.com/tkoartistmgmt
Contact: T.K. Kimbrell
Styles: Country
Clients: The Bacon Brothers, Toby Keith, Ashley Campbell, Colt Ford, Krystal Keith,
*No unsolicited material

TOM CALLAHAN & ASSOCIATES
Boulder, CO
310-418-1384
Email: tc@tomcallahan.com
Web: tomcallahan.com
Contact: Tom Callahan
Services: full-service consulting company, including record promotion, legal services, Internet marketing, web design, retail promotion and publicity.
*No unsolicited material

VARRASSO MANAGEMENT
103 Main St.
Copperopolis, CA 95228
510-792-8910
Email: richard@varrasso.com
Web: varrasso.com
Contact: Richard Varrasso
Styles: rock, covers, country
*Accepts unsolicited material

VECTOR MANAGEMENT
P.O. Box 120479
Nashville, TN 37212
615-269-6600
Email: info@vectormgmt.com
Web: vectormgmt.com
Contact: Ken Levitan
Styles: country, pop, singer-songwriter
*No unsolicited material

Additional locations:

430 W. 15th Street
New York, NY 10011

VELVET HAMMER MANAGEMENT
9014 Melrose Ave., W.
Hollywood, CA 90069
310-657-6161
Email: info@velvethammer.net
Web: velvethammer.net
Clients: System of a Down, Alice in Chains, the Deftones, Code of Orange, Night Riots

Specialties: All
*Accepts unsolicited material

WANTED MANAGEMENT
Email: wantedgregg@gmail.com
Web: facebook.com/wantedmgmt
Styles: rock, blues, pop, punk, soul
Services: personal management
Clients: Jane Lee Hooker, Echo Del Tusker
*No unsolicited material

WHIPLASH PR & MANAGEMENT
398 Columbus Ave
PMB #183
Boston, MA 02116
781-545-1301
Email: rockergirl363@aol.com
Web: whiplashprandmanagement.com
Clients: Venus Theory, The Ormewoods, The Lumineers, see website for roster

WOLFSON ENTERTAINMENT, INC.
805-494-9600
Email: info@wolfsonent.com
Contact: Jonathan Wolfson, Dillon Barbosa, Sammy Wolfson, Tom Burger
Web: wolfsonent.com
Styles: All
Clients: Daryl Hall and John Oates, Loverboy, Huey Lewis & The News, Live From Daryl's House, The Tubes, Down North
Services: Personal management. Also offers full-service social media and media relations for clients.

BOOKING AGENTS

25 LIVE
25 Music Sq. W.
Nashville, TN 37203
615-777-2227
Email: david@25ent.com
Web: 25ccm.com
Contact: David Breen
Styles: Christian
*No unsolicited material

ACA MUSIC & ENTERTAINMENT
705 Larry Ct.
Waukesha, WI 53186
800-279-7909, 262-790-0060
Fax: 262-790-9149
Web: acaentertainment.com
Contact: Louie Higgins
Styles: variety, bluegrass, bands, lounge acts, nostalgia, DJ's, club, festival bands, ceremony, dinner hour, cocktail
Services: Represents nightclub and acts for private functions, not currently seeking new clients
*Accepts unsolicited material

AGENCY FOR THE PERFORMING ARTS (APA)
10585 Santa Monica Blvd
Los Angeles, CA 90025
310-888-4200
Web: apa-agency.com
Styles: All
*Call before submitting material

Additional locations:

3 Columbus Circle
23rd Floor
New York, NY 10019
212-205-4320

424 Church Street
STE 900
Nashville, TN 37219
615-297-0100

3060 Peachtree Rd. NW, Ste. 1480
Atlanta, GA 30305
404-254-5876

129 John Street
Toronto, Ontario, Canada M5V2E2
416-646-7373

53 Palace Gardens Terrace
Suite 2
London, W8 4SB UK
+44-20-3871-0520

AMW GROUP
8605 Santa Monica Blvd.
West Hollywood, CA 90069
323-455-2881
Web: amworldgroup.com
Styles: All Styles
Clients: info upon request
*No unsolicited material

Additional locations:

New York City
228 Park Ave., S.
New York, NY 10003
212-461-4796

382 NE 191st Street
Miami, FL. 33179

ARTIST REPRESENTATION & MANAGEMENT
1257 Arcade St.
St. Paul, MN 55106
651-483-8754
Email: molly@armentertainment.com
Web: armentertainment.com
Contact: John Domagall
Styles: specializes in '80s-early '90s rock, country, blues, metal
Clients: info upon request
*No unsolicited material

BBA MANAGEMENT & BOOKING
Austin, TX
512-477-7777
Email: info@bbabooking.com
Web: bbabooking.com
Styles: jazz, Latin, rock, classical singer-songwriter
*No unsolicited material

BIG BEAT
1515 University Dr., Ste. 102
Coral Springs, FL 33071
954-755-7759
Email: talent@bigbeatproductions.com
Web: bigbeatproductions.com
Contact: Richard Lloyd
Styles: all styles
Clients: info upon request
*Accepts unsolicited material

BOOKING ENTERTAINMENT
Two Park Avenue, 20th Floor
New York, NY 10016
1-800-4ENTERTAINMENT,
800-436-8378
212-645-0555
Email: agents@bookingentertainment.com
Web: bookingentertainment.com
Contact: Steve Einzig
Styles: rock, pop, jazz, adult contemporary, pop, R&B
Clients: info on website.
*No unsolicited material

BRUCE COLFIN LAW, PC
99 Lexington Ave., Suite 5032
New York, NY 10006
212-691-5630, 516-830-1951
Email: thefirm@thefirm.com
Web: thefirm.com
Contact: Bruce E. Colfin
Styles: rock, blues, world, reggae
Clients: Dark Star Orchestra, Mick Taylor, Sly and Robbie, Marty Balin, Freddie McGregor, Niney the Observer, Bernard Purdie
*Accepts unsolicited material
Submit material with a S.A.S.E. and proper postage for return

CANTALOUPE MUSIC PRODUCTIONS
157 W. 79th St., Ste. 4A
New York, NY 10024
212-724-2400
Email: ellenazorin@gmail.com
Web: cantaloupeproductions.com
Contact: Ellen Azorin, President
Clients: see website
Styles: Booking agent specializing in Brazilian, Argentine, Cuban and other Latin music, as well as other world music and top level jazz ensembles.
*Does not accept unsolicited material

CELEBRITY TALENT AGENCY INC.
2218 Broadway Suite 249,
New York, NY 10024
212-539-6039, 201-837-9000
Email: markg@celebritytalentagency.com
Web: celebritytalentagency.com
Contact: Mark Green
Styles: jazz, R&B, hip-hop, comedians, gospel
Clients: info upon request
*No unsolicited material

CLOSED SESSIONS LIVE
516-449-1931
Email: matthew.classens@gmail.com
Web: closedsessions.live
We do all genre concerts.
Past Acts include: Juice wrld, Kaytranada, Sublime, Dark Star Orchestra, Cam'Ron, Lil Peep, Snakehips, Jai Wolf, MGMT, and more.

COLLIN ARTISTS
Pasadena, CA 91104
323-556-1046
Email: collinartists@gmail.com
Web: collinartists.com
Contact: Barbara Collin, Robert Sax, Goh Kurosawa
Styles: jazz, blues, world, Latin, R&B, doo wop/classics and beyond
Clients: Mary Stallings, Jeri Brown, Kevin Mahogany, Andy Bey, Alan Paul, Latin Jazz Masters, Bobbi Humphrey, Kathy Kosins
Services: management, promotion, consulting, booking, workshops
*No unsolicited material

CONCERTED EFFORTS, INC.
P.O. Box 440326
Somerville, MA 02144
617-969-0810 Fax 617-209-1300
Email: concerted@concertedefforts.com
Web: concertedefforts.com
Contact: Paul Kahn
Styles: blues, soul, jazz, gospel, zydeco, Cajun, folk, singer-songwriter, rock, world
Clients: info upon request
*No unsolicited material

CREATIVE ARTISTS AGENCY
2000 Ave. of the Stars
Los Angeles, CA 90067
424-288-2000 Fax 424-288-2900
Web: caa.com/entertainmenttalent/touring
Styles: All
*No unsolicited material - No phone calls

Additional locations:

10250 Constellation Blvd.
Los Angeles, CA 90067

405 Lexington Ave., 19th Fl.
New York, NY 10174
212-277-9000

65 E. 55th Street
New York, NY 10022

401 Commerce St., Penthouse
Nashville, TN 37219
615-383-8787

6075 Poplar Ave, Suite 410
Memphis, TN. 38119

1500 K Street NW
Washington DC, 20005
771-444-5301

3560 Lenox Road, Suite 1525
Atlanta, GA 30326
404-816-2722

1688 Meridian Ave., Suite 340
Miami Beach, FL. 33139

444 N. Michigan Ave, Suite 3540
Chicago, IL. 60611
312-242-2700

CAA ICON
5075 S. Syracuse Street
Suite 700
Denver, CO. 80237
303-557-3700

3652 South Third St., Suite 200
Jacksonville Beach, FL 32250
904-339-0435

London
12 Hammersmith Grove
Hammersmith, London W6 7AP
U.K.

Additional International offices in Geneva, Munich, Stockholm, Singapore, Shanghai, Beijing

CUMBERLAND MUSIC COLLECTIVE
529 Snyder Ave
Nashville, TN 37209
615-627-2243
Email: lee@cmcartist.com
Web: cmcartists.com/artists
Styles: bluegrass, roots, folk, singer-songwriter
Clients: info upon request
*No unsolicited material

EAST COAST ENTERTAINMENT
855-323-4386
Email: info@bookece.com
Web: bookece.com
Styles: rock, acoustic, classical, latin, jazz, pop, R&B, funk
*No unsolicited material
**See website for additional locations

ELECTRIC EVENTS CORPORATION
P.O. Box 280848
Lakewood, CO 80228
303-989-0001
Email: info2@electricevents.com
Web: electricevents.com
Contact: Michael A. Tolerico
Styles: pop cover bands only
Clients: info upon request
*No unsolicited material

ENTERTAINMENT SERVICES INTERNATIONAL
1819 S. Harlan Cir.
Lakewood, CO 80232
303-727-1111
Email: randy@esientertainment.com
Web: esientertainment.com
Contact: Randy Erwin
Styles: mostly classic rock
Clients: info upon request
*No unsolicited material

ENTOURAGE TALENT ASSOCIATES
150 W. 28th St., Ste. 1503
New York, NY 10001
212-633-2600
Email: info@entouragetalent.com
Web: entouragetalent.com
Contact: Wayne Forte
Styles: rock, pop, singer-songwriter, jazz
Clients: info upon request
*No unsolicited material

FAT CITY ARTISTS
1906 Chet Atkins Pl., Ste. 502
Nashville, TN 37212
615-320-7678 Fax 615-321-5382
Web: fatcityartists.com
Styles: nostalgia, country, big band, bluegrass, blues, R&B, Cajun, world, folk, funk, gospel, jazz
*No rap or opera
Clients: info upon request
*No unsolicited material

FLEMING ARTISTS, INC.
PO Box 1568
Ann Arbor, MI 48104
734-995-9066
Email: jim@flemingartists.com
Web: flemingartists.com
Contact: Jim Fleming
Styles: rock, pop, singer-songwriter, contemporary roots rock, folk, bluegrass, improv comedy
Clients: Jeff Daniels, Judy Collins, the Kruger Brothers, Shane Koyczan, Ariel Horowitz, Holly Near

GIGSALAD
2733 E. Battlefield Rd.
Box 105
Springfield, MO 65804
866-788-GIGS
Web: gigsalad.com
Contact: Mark Steiner, Steve Tetrault
Services: A marketplace for booking bands, musicians, entertainers, speakers and services for parties, productions and events.

Additional locations:

401 Chestnut Street
Wilmington, NC

3050 East Battlefield Road
Springfield, MO

GORFAINE-SCHWARTZ AGENCY
4111 W. Alameda Ave., Ste. 509
Burbank, CA 91505
818-260-8500
Web: gsamusic.com
Clients: see our website for client list
*No unsolicited material

GREAT AMERICAN TALENT
P.O. Box 2476
Hendersonville, TN 37077
615-368-7433, 615-957-3444
Email: info@eddyraven.com
Styles: country, Cajun
Clients: info upon request
*No unsolicited material

HARMONY ARTISTS INC.
20501 Ventura Blvd, Suite 289
Woodland Hills, CA 91364
323-655-5007
Email: acrane-ross@harmonyartists.com
Web: harmonyartists.com
Contact: Adrienne Crane-Ross
Styles: tribute, nostalgia, R&B, Latin, blues, bluegrass, jazz, swing
*No unsolicited material

HELLO! BOOKING
P.O. Box 18717
Minneapolis, MN 55418
651-647-4464
Web: hellobooking.com
Contact: Eric Roberts
Styles: bluegrass, country, rock, folk, pop, jazz, indie, hip-hop, acoustic, rockabilly
Clients: info upon request
*Accepts unsolicited material

INA DITTKE & ASSOCIATES
770 NE 69th Street, Ste.7C
Miami, FL 33138
305-762-4309
Email: ina@inadittke.com
Web: inadittke.com
Contact: Ina Dittke
Styles: jazz, Latin, world
Clients: info upon request

IN TOUCH ENTERTAINMENT
309 West 55th Street
New York, NY 10019
212-235-7015
Email: info@intouchent.com
Web: intouchent.com
Contact: Charles Carlini
Styles: All Styles
Clients: Irene Cara, Michael Carvin, David Chesky, Eumir Deodato, Michael Sembello, Ron Sunshine, Tito Rodriguez, jr., George Mraz, Airto Moreira, Kenia, Tony Middleton, Elisha Abas, Sarah Hayes, Guinga, Brian Auger, Mamma Freedom, Eddie Jobson
*Accepts unsolicited material - via SonicBids only

JAZZ HANDS FOR AUTISM
Web: jazzhandsforautism.org
A&R/Manager: George Earth
Booking Agent: Esbeth Heredia, Job Placement Coordinator
Email: esbeth@jazzhandsforautism.org
Notes: JHFA works with neurodivergent artists who are developed and coached to prepare them going into the music industry.

JEFF ROBERTS & ASSOCIATES
174 Saundersville Rd., Ste. 702
Hendersonville, TN 37075
615-859-7040
Web: jeffroberts.com
Contact: Jeff Roberts
Clients: info upon request
*No unsolicited material

LIVE NATION
Beverly Hills, CA
800-653-8000
Web: livenation.com
Styles: All Styles
Services: producing, marketing and selling live concerts for artists

MARSJAZZ BOOKING AGENCY
1006 Ashby Pl.
Charlottesville, VA 22901
434-979-6374
Email: reggie@marsjazz.com
Web: marsjazz.com
Contact: Reggie Marshall
Styles: jazz
Clients: info upon request
*No unsolicited material

MAURICE MONTOYA MUSIC AGENCY
Culver City, CA. 90232
305-763-8961, 212-229-9160
Email: maurice@mmmusicagency.com
Web: mmmusicagency.com
Contact: Maurice Orlando Montoya
Styles: jazz, Afro-Cuban, Brazilian, contemporary/pop
Clients: info upon request
*No unsolicited material

M.O.B. AGENCY
6404 Wilshire Blvd., Ste. 505
Los Angeles, CA 90048
323-653-0427
Email: mitch@mobagency.com
Web: mobagency.com
Contact: Mitch Okmin
Styles: rock, alt.
Clients: info upon request
*No unsolicited material

MONQUI EVENTS
P.O. Box 5908
Portland, OR 97228
503-223-5960
Email: web@monqui.com
Web: monqui.com
Styles: alt., rock, indie rock, pop, country
*No unsolicited material

MUSIC CITY ARTISTS
7104 Peach Ct.
Brentwood, TN 37027
615-915-2641
Email: cray@musiccityartists.com
Web: musiccityartists.com
Contact: Charles Ray, President/Agent
Styles: AC, country, oldies, musicals, tribute, comedy, music
Clients: info upon request
*No unsolicited material

MUSIC GROUP ENTERTAINMENT, LLC
Las Vegas, NV
Celebrity Booking Agency
300 Available Acts
404-822-4138, 877-472-4399
Email: mya@musicgroupworldwide.com
Web: facebook.com/musicgroupworldwide
Contact: Mya Richardson
Styles: neo-soul, R&B, pop, rock, country, jazz, alt, dance, reggae, calypso, dance hall, comedy
*No unsolicited material, not accepting hip-hop demos

MUSICIANS CONTACT
29684 Masters Dr.
Murrieta, CA 92563
818-888-7879
Email: info@musicianscontact.com
Web: musicianscontact.com
Contact: Sterling Howard
Styles: All, originals or covers
Services: Established 40 years of referral services for musicians and employers

NIGHTSIDE ENTERTAINMENT
10 Crabapple Ln.
Greenville, RI 02828
401-949-2004
Email: nightsideentertainment@gmail.com
Web: facebook.com/nightsideentertainment
Contact: Al Salzillo
Styles: All Styles
Clients: info upon request
*No unsolicited material

PACIFIC TALENT
P.O. Box 19145
Portland, OR 97280
503-228-3620
Email: andy@pacifictalent.com
Web: pacifictalent.com
Contact: Andy Gilbert
Styles: jazz, blues, R&B, rock, funk, disco, everything
Clients: info upon request
*Accepts unsolicited material

PARADIGM TALENT AGENCY
700 N. San Vicente Blvd
Suite G820
West Hollywood, CA 90069
310-288-8000
Email: info@amonly.com
Web: paradigmagency.com
Contact: Paul Morris
Styles: rock, hip-hop, electronica, industrial
Clients: info upon request
*No unsolicited material

Additional location:

810 Seventh Ave
Suite 205
New York, NY 10019
212-897-6400

PARADISE ARTISTS
108 E. Matilija St.
Ojai, CA 93023
805-646-8433
Web: paradiseartists.com
Contact: Howie Silverman
Styles: rock, pop, alt., legends
Clients: info upon request
*No unsolicited material

Additional location:

P.O. Box 20088
New York, NY 10011
Phone: (917) 703-0851

PROGRESSIVE GLOBAL AGENCY
P.O. Box 50294
Nashville, TN 37205
615-354-9100
Email: info@pgamusic.com
Web: pgamusic.com
Contact: Jennifer Fowler
Styles: rock, pop, world
Clients: info upon request
*No unsolicited material

PYRAMID ENTERTAINMENT GROUP
377 Rector Pl., Ste. 21-A
New York, NY 10280
212-242-7274
Email: smichaels@pyramid-ent.com
Web: pyramid-ent.com
Contact: Sal Michaels
Styles: urban, jazz, gospel, classic and contemporary R&B, funk, hip-hop
Clients: info upon request
*No unsolicited material

RED ENTERTAINMENT AGENCY
505 8th Avenue, Suite 1004
New York, NY 10018
212-563-7575
Web: facebook.com/redentertainmentagencygroup
Contact: Carlos Keyes
Styles: rock, funk, jazz, gospel, R&B, pop, Latin, hip-hop
Clients: Dionne Warwick, Village People, Elliott Yamin, Cameo, Jodeci, Steven Seagal, Gloria Gaynor, Ready For The World, Surface, Erasure's Andy Bell, Tito Jackson, Bell Biv DeVoe, Case, Baha Men, Hi-Five, DMX, the Brides of Funkenstein, Dwele, Keith Sweat, Mario Winans, Tyrese, Meek Mill, Johnny Gill, Chic Feat. Nile Rodgers, Kathy Sledge, Slum Village, Twista, Jon B, Kenny Lattimore, CeCe Winans, Carl Thomas
*No unsolicited material

ROMEO TOURING, LLC
A Talent Agency
1300 Valley Trail
Whites Creek, TN 37189
615-254-8600
Email: lisaromeo@comcast.net
Contact: Lisa Romeo
Styles: country, rock, and industrial only
Clients: info upon request
*No unsolicited material

SELAK ENTERTAINMENT
466 Foothill Blvd., #184
La Canada, CA 91011
626-584-8110, 213-709-4909
Email: steve@selakentertainment.com
Web: selakentertainment.com
Contact: Steve Selak
Styles: tribute bands, blues, country, dance, disco, ethnic, hip-hop, party band, jazz, soul, solo, swing, pop, R&B, blues
*no unsolicited material

SELF GROUP, LLC, THE
P.O. Box 14721
Portland, OR 97293
Email: info@selfgroup.org
Web: selfgroup.org
Contact: Krist Krueger
Styles: indie, rock, folk, acoustic, experimental, pop
Clients: info upon request
*No unsolicited material

SPECTRUM TALENT AGENCY
212-268-0404
Email: marc@spectrumtalentagency.com
Web: spectrumtalentagency.com
Contact: Marc Katz
Styles: pop, R&B, dance, hip-hop, theatrical
Clients: info upon request
*No unsolicited material

THIRD COAST TALENT
P.O. Box 170
Chapmansboro, TN 37035
615-685-3331
Email: carrie@thirdcoasttalent.com
Web: thirdcoasttalent.com
Styles: Country
Clients: see website for complete roster
*No unsolicited material

UNITED TALENT AGENCY
9336 Civic Center Dr.
Beverly Hills, CA 90210
310-273-6700
Web: unitedtalent.com
Clients: See site for a list
*No unsolicited material

Additional locations:

New York, NY
888 7th Ave., Seventh FL.
New York, NY 10106
212-659-2600

225 Polk Ave
Suite 130
Nashville, TN. 37203
615-564-2580

Miami, FL
1101 Brickell Ave.
South Tower, Fl. 8
Miami, FL 33131
786-574-5210

U.K.
1 Newman St.
London W1T 1PB
United Kingdom
+44-207-278-3331

UNCLE BOOKING
5438 Winding Way Dr.
Houston, TX 77091
510-917-1610
Email: erik@unclebooking.com
Web: unclebooking.com
Clients: Kevin Barnes, Bottomless Pit, CEX, Citay, the Coke Dares, Danielson, Deerhoof, Southeast Engine, Trans Am,
*No unsolicited material

UNIVERSAL ATTRACTIONS AGENCY
15 W. 36th St., 8th Fl.
New York, NY 10018
Web: universalattractions.com
Email: info@universalattractions.com
212-582-7575
Fax: 212-333-4508

Additional location:

21650 W. Oxnard St. Suite 1460
Woodland Hills, CA 91367
212-582-7575
Email: info@universalattractions.com
Web: universalattractions.com
Styles: All
Clients: info upon request

WALKER ENTERTAINMENT GROUP
P.O. Box 7926
Houston, TX 77270
281-431-9393
Email: info@walkerentertainment.com
Web: walkerentertainmentgroup.com
Contact: Ernest Walker, President/CEO
*No unsolicited material

WILLIAM MORRIS AGENCY
9560 Wilshire Blvd.
Beverly Hills, CA 90210
310-285-9000
Web: wmeagency.com
Styles: All
*No unsolicited material
**No phone calls

Additional locations:

131 S. Rodeo Dr., 2nd Fl.
Beverly Hills, CA 90212

1201 Demonbreun
Nashville, TN 37203
615-963-3000

11 Madison Ave.
New York, NY 10010
212-586-5100

100 New Oxford St.
London, WC1A 1HB
+44 (0) 20 8929 8400
Level 45, Level 25

Level 45, 25 Martin Place
Sydney, NSW 2000
+ 61 (2) 8046 0300

YELLOW COUCH STUDIO / MANAGEMENT
131 Academy Avenue
Pittsburgh, PA 15228
Email: stevenfoxbury@gmail.com
Web: yellowcouchstudio.com
Contact: Steven Foxbury
Styles: folk, singer-songwriter,
Clients: Sean Rowe, Anna Tivel, Peter Mulvey, Jeffrey Martin, Laney Jones, Lowland Hum, Matthew Fowler, Terri Binion
*Accepts unsolicited material.

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Monrovia, CA 91016
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• BRITNEY SPEARS
• COLBIE CAILLAT
• PUSSYCAT DOLLS
• JACK BLACK • KALI UCHIS
Lis Lewis
213.880.5123
lis@thesingersworkshop.com

Soundcheck Studios
NORTH HOLLYWOOD, CA
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@soundcheckstudiosnoho
www.soundcheckstudiosnoho.com

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Five Tips on Branding Your Act from Mom Rock

Hi! We're Mom Rock, America's No. 1 no-frills rock band. Here are five tips to build your b(r)and.

TIP #1

People listen with their eyes first.

Never underestimate the power of a good outfit. When the band was starting out, we were playing a lot of basement shows with four or five different bands on the same bill. Most of the time, attendees weren't specifically there for the music and just came for the party, and in a sea of skinny jeans and tee shirts, it was almost impossible to stand out.

One day, Curtis bought a purple and gold metallic sweats set off of a friend and wore that on stage, and everything clicked into place. We all found our own monochromatic jumpsuits and wore them every time we played, and did photoshoots in them in empty classrooms. Soon enough, the party people began to identify us from the outfits, and we gained a following around our city.

Like Taylor Swift, we had "eras" of our own; the jumpsuits gave way to all-silver numbers (sewn by Curtis' mom!) and then we pivoted to a retro throwback baseball jersey-look. Right now, we're rocking some NASCAR fire suit-inspired coveralls, with logos all over them. We believe our show clothes get us—and our fans—into the "Mom Rock" mindset.

TIP #2

The brand is bigger than yourself.

We've always been a fan of audience participation, so we wanted our fans to become a part of our brand, too. When we were in our "baseball era," we wanted to give fans the opportunity to feel like they were a part of our "team," so we sold the jerseys as merch with the opportunity to customize the name and number that appeared on the back. After performances at festivals, we would walk around and hand out baseball cards that doubled as business cards (wallet sized for easy storage). It's always so amazing to see showgoers wearing jerseys in the crowds and find some common ground with not only us, but also each other.

Nowadays, we have our NASCAR trading cards and NASCAR-dupe t-shirts, but we've been working on new ideas to flesh out the concept with even more opportunities to expand outward with efforts like brand collaborations and multimedia projects. If you have a solid foundation, building on top of it is easy.

TIP #3

Be aware of trends, but don't follow them.

As music lovers, we always want to hear what other artists our fans are listening to. If we notice that our fans seem to like another band that we've never heard of, we'll look into them and their brand, identifying our similarities and differences. If we see a band excelling in an area that we consider to be a weakness of ours, we'll analyze them to see what they do and how their fans react to it. This is only helpful if you are self-aware enough to identify those weaknesses in the first place, so we try to "take inventory" every so often to gauge what we should be focused on.

That being said, we don't like to be followers. With attention spans so short, micro-trends dominate the landscape, so if you try to chase a trend, you'll likely end up missing the boat entirely. Hardcore trend-chasing also takes away the time, energy, and resources necessary to focus on any original concepts that may have been thought of and rolled out in the process.

TIP #4

Commit to the bit.

We've always gravitated toward big, high-concept ideas. Coming up with ideas is one thing; executing them the way we imagine them is a different story, requiring a lot of prior thought and preparation. We aim to align everything we do—stagewear, album art, merch, video content, and even social media posts—to our current aesthetic for a full package cohesive vibe.

We aren't afraid to draw inspiration from some more unorthodox sources, so beyond music, we look to branding in film, television, literature, fashion, and sports. By diversifying our influence pool, we always have fresh ideas flowing.

Even if an idea seems too involved or difficult to pull off, go for it!

For example, for our debut album *Now That's What I Call Mom Rock*, we took a very "meta" approach to its branding, playing with the irony of a musical artist being reduced down to a "brand." From the parodied infomercial music video to the logomania on our stage outfits to the album art depicting '80s editorial-style print ads, we went all out, poking fun at consumerism while indulging in being the thing consumed.

TIP #5

Be yourself, have fun.

The corniest tip on this list, but by far the most important!

In the age of social media, brands are constantly faced with concerns of authenticity and fakeness. Fans can easily sniff out when someone or something is disingenuous, so sticking with ideas and concepts that are natural to you is always the best bet. The more that you genuinely enjoy an idea, the more invested you will become. The more invested you are, the more likely the execution will be better! This of course goes beyond building an image or a brand—sticking to your guns will benefit you immensely in the long run.

We started this band because we were some college kids who loved to play music and entertain people. We didn't have all of the concepts from the get-go, but the more we got to know each other and the Mom Rock "identity" as a whole, the more naturally they came to us and the more we enjoyed building the brand.

The Nashville-based trio, **MOM ROCK**—Curtis Heimburger [vocals, guitar], Tara Maggiulli [bass, vocals], and Wilson Reardon [drums]—craft bouncy rock & roll anthems charged up by airtight pop hooks and one-liners delivered with the swaggering aplomb of an Avenger. Following millions of streams, packed shows, and acclaim from the likes of Rolling Stone, the band might just rescue you (even for one night) with their 2023 eight-track debut LP—*Now That's What I Call Mom Rock*.

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